



## DRAMATIC MIRROR

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## NYM CRINKLE'S FEUILLETON

THE PRIMACY AND POTENCY OF LOVE IN PLAY-MAKING. HOW, AS EXEMPLIFIED BY LITTLE LORD FAUNTLEROY, IT AFFECTS MEN. THE AUTHOR OF AN IRON CREED IGNORANT OF THE ELEMENTAL DISTINCTIONS IN VICE AND VIRTUE. AN EXASPERATINGLY FALSE AND FUTILE PLAY.

In looking at that beautiful boy, Tommy Russell, in *Lord Fauntleroy*, I was freshly struck with the primacy and potency of Love as a factor in play-making.

In some respects *Lord Fauntleroy* is one of the sweetest and most beautiful triumphs of literary skill and divine ethics that the stage of the Nineteenth Century has seen.

Ingomar does not compare with it as a serene and efficacious example of the potency of pure affection.

To make a child the exemplar of this unsoiled affection and show through his childishness the puissance of gentleness and bravery was a noble and happy thought, and to be able to hold the rudest men and the giddiest women, night after night, with the juvenile cadences of this little story is a triumph of peace and good will indeed.

Only debauched natures call it goody-goody. Only those creatures in whom the bloom of pristine betterness has been utterly worn away, fail to feel the deep down responses to the boy-choir singing in the clear morning of life as that tale is pleasantly unfolded.

It is to these elemental voices in plays that we return to refresh ourselves and renew our faith in humanity. The voice that speaks through them to us personally is the voice of our good angel.

And it is always calling us back to the simple, the pure and the imperishable.

My observation of plays leads me to the conclusion that whenever, and wherever, this efficacy of a pure love, whether it be in child or adult, man or woman, is shown overcoming, triumphing in its own right with gentleness and lifted clean above passion, it has caught the hearts of the observers.

One of the simplest distinctions between a playwright and a dramatist is this, that a playwright confuses love with passion, and a dramatist doesn't.

I was present on Monday night at a play produced at the Fourteenth Street Theatre, and before one act had been seen every intelligent observer knew, with a dumb sense of pity, that the author was complacently ignorant of the elemental distinctions that are everywhere observable in vice and virtue, appetite and aspiration, and gentleness and pusillanimity.

This author undertook to make concrete an idea that is in the air of our day, and that idea is that the Jew is a great historic type, with a magnificent background of suffering, and a magnificent mission to teach the world the lesson of monotheism; that he has defied and outlived persecution, and preserved intact his traditions through all the storms of time, and has found his New Jerusalem, not in Syria, but in the United States, where the God of his fathers is worshipped.

Some kind of poetic justice resides in the liberality and freedom of the American atmosphere that makes it possible to do justice to the Jew in art and literature.

The author of an *Iron Creed* felt the pressure of the conditions, but he had no ability to formulate or interpret them, and the consequence was that a most puerile showing was made of a great theme.

I don't think I ever sat out a dramatic experiment in which the playwright's inability to measure the effects of his words, and the results of his actions, was so painfully apparent.

His typical Jew was a benevolent father, whose philanthropy weighed him down with a deadly melancholy. To do good to all men was with him a sort of vicarious sacrifice. He held his riches in trust from a divine source, with a proper sense of unutterable responsibility.

And that was as far as the evolution of his character or of the play got.

What took place after the first ten minutes

was involved in purposeless obscurity and beset with exasperating falsity and futility at every step.

I don't think there was an instant during the whole evening that a single human characteristic was observable in the people who came on and went off. Even the Christian gentleman, who got married and got drunk, was unable to furnish a single good reason for doing either. At one moment he gloried in being a forger from his birth and a thief—a most incomprehensible statement in itself—and the next moment he claimed to be a Christian and superior to the exemplary and melancholy father whose daughter he wished to marry, because that father was a Jew. Then he began to feel a reformatory impulse as he discovered he loved the daughter and so he sets out to rob her father's safe.

Ever since Sam'l of Posen showed the vulgar side of the Jew, there has been a strong desire on the part of a number of stage workers to show his heroic side. And I suppose Mr. Stow thought he had done it.

In my opinion *An Iron Creed* is infinitely more vulgar and unjust than Sam'l of Posen.

Certainly the Hebrew has given to the world certain national and distinctive traits. This very loyalty to a law and a tradition that reach beyond Homer is unparalleled among men. His literature has furnished the world with the grandest strophes in it, and if his first chronicler threw his spear so far, that neither science nor theology had fought past his first sentence, it must also be said that the oldest of his books, whose very date is lost in the primitive obscurity of the race, is the grandest drama on record, using the Deity himself as a speaking character.

Read Job if you want to feel how small Byron was. Read Isaiah and then read Dante if you want to know the difference there is between the throb of an earthquake and the rattle of a train.

Dowered with such a heritage of thought, the Jew is preserved to us an archaic mystery. He sits at the centres of the world, undemonstrative, but cogent. He no longer carries the sword of Gideon, but he wields the power of a Sanhedrim. He has kept fresh through the ages his family altar, and he to-day preserves for us, in our reckless irreverence, his respect for the past and his patriarchal guarantee for the future.

Surely in his best estate he furnishes something for a play.

Had there been anywhere in *An Iron Creed* one strain of sincerity or of the common element of love, it would have leavened the whole lump.

The appalling discrepancy between an author's notion and an audience's opinion was never shown so ruthlessly as at this play. The piece was hopelessly and summarily damned at the end of the first act, because everybody felt that the man who wrote that act could not write a play. His carefully worked out reasoning suddenly shone as the most translucent sophistry. His sentiment shot up in the utterance to dizzy heights of bathos. The tenderness of his lovers was as maudlin and causeless as a dotard's dream. At every attempt at pathos the audience winced; at every exhibition of affection it squirmed; at every strain of humor it became stolid.

Here was an assemblage of intelligent people whose opinion of the exhibition was manifest to each other, but unknown to the author and the players.

Something must be lacking in the sensibility of a worker, who cannot feel that he is making a fool of himself, and who does not know that he is being laughed at.

A profound sense of pity seizes you at such times, mainly for the players, upon whom falls the main odium of trying to transmute a tobacco-sign with human blood.

But enough of this.

I started with an allusion to Tommy Russell. Singularly, enough, I never happened in at *Fauntleroy*, when Tommy was playing, until last Saturday night. I went out in the smoking-room during one of the intermissions, and then I found two rather rough, young men, talking with the policeman who is on duty at the theatre.

"I aint much of a critic," said one of them, "and I don't suppose I could tell a good play from a bad one, but this here squeezed me

where I'm soft. I wouldn't have believed a kid could do it."

"That's so," said the other. "It made me think of the old woman; if it didn't I'm a—d."

Strange, uncouth, but sterling tribute. It swept him back to clover paths and innocent hours.

To do that is something benign. And whenever it is done, art and religion have joined unseen hands.

There was an old woman somewhere.

There always is. But how seldom does the play reach its gentle influences far enough back to touch and use her.

Mr. Charles Coghlan's Jocelyn appears to have met with popular favor. It is built on conventional lines, but it is well played and its third act is really capital.

For a most admirable piece of work go and see Mr. Lackaye's villain. It isn't often that you will so approve of the traditional seducer and tyrant of the past. But Mr. Lackaye gives him so much personality, makes him so distinctly fresh and forcible, that I believe you will agree with me that it is no small part of the merit that has made Jocelyn a success.

By the way, I ought to tell you that I saw a performance of Robert Elsmere in Washington and it rather disgusted me.

Tommy Russell may not yet be an artist in the true sense of that word, but when I look at his radiant face and sunny hair, I hear the sound of the flageolets in the symphony of life and am sitting again beside the still waters of promise, content to muse and be charmed.

What do you suppose your theatre goers cares whether the hero is a Jew or a Gentile, so long as he is a hero?

There isn't a race on earth that hasn't produced men. Give us the men. What we go to the theatre for is the humanity, not the tribal qualities. It isn't ethnics, but ethics.

The playwright has utterly misconceived and vulgarized the extraordinary book from which he drew his material.

Mrs. Humphrey Ward would be maddened beyond measure at this cheap perversion of her theme. To me it was quite as impudent and false as was *An Iron Creed*, for Mrs. Ward, who wrote her book entirely in the interest of anæsthetic Unitarianism, is here made to figure as a scoffer at all religious sentiment, and her heroine as hardened from a sweet, heroic, self-sacrificing girl into an intolerable bigot.

It is quite plain that the author of this play knew nothing and cared less for Mrs. Ward's purpose and set to work to get some benefit out of the enormous vogue of her book by using its name and ignoring its ability.

NYM CRINKLE.

## JEFFERSONIANA.

The autobiography of Joseph Jefferson will shortly appear in a prominent New York magazine. Mr. Jefferson has been engaged for a number of years upon this work, and it will doubtless prove as interesting to the profession as to the delvers in theatrical history and biography. Joseph Jefferson appeared upon the stage of the Franklin Theatre in this city, at the age of eight years, in 1837. He accompanied his father's company to Mexico during the Mexican war, and led the charming gypsy life of the strolling companies of that day. It was a practical school to be graduated from, and one with a great many hardships. It is related that the future Rip Van Winkle's father literally played in spacious barns on plantations along the Ohio and Mississippi. On one occasion the company halted at an unusually roomy barn and after obtaining permission to play from the owner, who was a farmer of a very benevolent aspect, written handbills were scattered around the adjoining country. The farmers with their wives and families flocked to see the performance, and the gross receipts netted \$20. Rosy visions of food and a ride to the next town lit up the faces of the Jefferson party as they surveyed the well filled barn. When the "house" was counted up the owner of the barn, him of the placid, benevolent countenance, appropriated the twenty dollars, quietly remarking as he slipped the coin in his pocket, "I guess that'll about pay my bill." The crestfallen actors

had to walk to the next town. The sixth generation of the Jefferson family is now on the stage. For nearly 150 years this distinguished race of actors has been continually on the stage. Joseph Jefferson's great grandfather was the friend and contemporary of David Garrick, and was distinguished among the eminent comedians and managers of the eighteenth century in England. Mr. Jefferson's grandfather, the founder of the family in America, came here shortly after the close of the Revolutionary War, and was the favorite comedian at the John Street Theatre and at the old Chesnut in Philadelphia. The records of the family thus cover the most brilliant theatrical period in England, and almost the entire history of the drama in America.

## ROBERT DOWNING WILL RESUME.

Joseph H. Mack, the manager of Robert L. Downing, arrived in this city last week, and has been making preparations ever since for the latter's season, which will shortly begin again. When Mr. Downing became ill recently, the doctors positively forbade his continuing. Mr. Mack gave notice to this effect, and the entire company again signed for the supplementary season.

"Mr. Downing is now with his family at Edgemoor, near Washington, where all possible care is being given him," said Mr. Mack, "and from the letters which I am receiving from him every day, I judge that he is improving very fast. He would be able in fact to appear next Monday, but as we never do play *Holy Week*, we, of course, do not intend doing so this year. We shall open on the 22nd inst., playing all through the principal cities of Pennsylvania, then Massachusetts and down East as far as Bangor, closing about June 1. It was in New England that we made our great success last year. Our entire season this year has been very successful, the gross receipts up to the time we closed, being \$16,000 over and above those of last year.

"The play of *St. Marc*, which we have put on the boards thrice this season and which proved to be the success that I anticipated, will be presented for a grand production in this city in November next, and will be played during the season, alternating with *The Gladiator*. Wm. Voeghtlin is painting the scenery, while the costumes for the new production will be by Hawthorne and Eaves."

"You do not look in the most robust health yourself," suggested the reporter.

"No; I'm a little bit worn down by hard work, but I'll soon get back to my old form again after I have the long rest in the country this Summer that I am contemplating."

## MISS HAWTHORNE'S AMERICAN TOUR

W. W. Kelly, manager of Grace Hawthorne, said yesterday in the course of an interview with a *DRAMATIC MIRROR* reporter:

"As you know, I arrived by the *Alaska* on April 1. I have come on a flying visit to make arrangements for Grace Hawthorne's engagement at the Union Square Theatre next November, when the new drama, *Josephine*, that she has purchased from W. G. Wills will be presented here for the first time. Her repertoire for that engagement will also include *Marion DeLorme*, *Paul and Virginia* and *Camille*.

"Subsequently Miss Hawthorne will play in all the large cities of the United States, way out to San Francisco. The play of *Josephine*, of course, treats of Napoleon's divorce from that noble and lovely woman, and Miss Hawthorne has fine opportunities for emotional work. It will first be seen at the Princess theatre in London some time in July.

"At present my star is acting with Wilson Barrett in *Now-a-Days* at the Princess Theatre, of which she has renewed her lease for five years from July 1, 1889. I have just received a cablegram that she will produce *True Hearts*, by Henry Byatt, at Brighton, on May 20. During the last week in June she is to appear at the Vaudeville Theatre of Paris in *Camille*. I sail for London on May 15 by the *City of Paris*."

HENRY FRENCH is organizing a benefit for the Actors' Fund in San Francisco.



# THE NEW YORK DRAMATIC MIRROR.

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HARRISON GREY FISKE,  
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••• The Mirror has the Largest Dramatic Circulation in America.

## TRITIC PLAYS.

**A** COMPLAINT that our managers had declined to cooperate in the forthcoming celebration of the Washington Centennial has been circulated by the committee having the arrangements for the great event in charge.

The committee claim to have made a request that special and appropriate bills should be prepared by the directors of some of our places of amusement, in order that a Washingtonian flavor might be given to the theatrical fare set before the multitude of celebrators who will pack the city.

A tour of inquiry among our managers by a DRAMATIC MIRROR reporter, described elsewhere, reveals the fact that no direct demand for cooperation of this nature has been made. The centennial committee's charge is, therefore, utterly baseless.

And even if the committee had really preferred the request in question, the managers, in stating their inability to comply with it, would not have justly exposed themselves to a suspicion of lack of patriotism.

The modern requirements of theatrical business are such that plans are formulated and arrangements completed months—sometimes years—in advance, and it would be impossible to nullify existing contracts in order to turn the theatres for a few nights into adjuncts to the mighty public spectacle.

Moreover, if the proposition of the committee were not otherwise impracticable, it could not be acted upon, for the simple reason that we have no suitable plays.

The dramas dealing with the revolutionary period of our country's history—such, for instance, as were popular in the palmy days of the old Bowery Theatre—are obsolete, and their revival would provoke more ridicule than interest.

Plays written in recent years on modern lines and laid in the times when American liberty was being rocked in its cradle have signally failed to win public favor.

Therefore, our managers could not meet the wishes of the committee, were it otherwise feasible to do so.

But without patriotic plays on the local boards the Centennial celebration will be complete, for New York is preparing to figuratively turn itself upside down and inside out.

## LOST HIS HEAD.

**T**HE severe strictures of the press upon Mr. BARRETT's silly speech before the curtain in Rochester last week are not altogether deserved.

In spite of the fact that his hasty, impulsive words have been taken up and obstinately construed into an effort to thrust Mr. BOOTH into a premature retirement which would leave the field clear of invulnerable rivalry, Mr. BARRETT must be honorably acquitted of any such malicious Machiavelism. The relations existing between the two tragic stars are of the most intimate personal nature, and it was the shock to his feelings, occasioned by the undigested opinion of the medical almanac suspecting the gravity of Mr. BOOTH's condition, that caused Mr. BARRETT to rush before the curtain and lose his head.

For this indiscretion Mr. BARRETT has since expressed, in the amplest way, his mortification and regret. The motives that actuated him we fully believe to be honest, although they were productive of so much unnecessary anxiety and excitement.

This incident teaches its lesson, and demonstrates the need at all times of discretion and self-command on the actor's part. The mastery of emotion and the subjugation of feeling are essential to the player, not only in the mimic world with whose life his own life is merged so constantly, but also in his personal attitude toward the public.

## MR. BENNETT'S "FAKE."

**P**URSUANT to the threat contained in Mr. JAMES GORDON BENNETT's letter of solicitation, a copy of which was published in our last issue, the *Herald* on Sunday devoted three columns of space to the subject of "Mashers and Mash Letters."

It will be recalled that Mr. BENNETT offered publicity as the *quid pro quo* for such disclosures as the actors and actresses to whom his letters were sent might be induced to make. The bait of a free advertisement was supposed by Mr. BENNETT to possess a potent and irresistible charm, which assured the success of his little scheme and the dissipation of any scruples which professionals might entertain against courting notoriety in this unsavory fashion.

But Mr. BENNETT overestimated the name of the *Herald* as a talismanic power, and underrated the disinclination of the men and women whom he addressed to communicate to his readers the desired facts and anecdotes concerning their "would-be mashers" and admirers. With a few conspicuous exceptions they followed their own instincts of propriety and THE DRAMATIC MIRROR's advice, and passed by Mr. BENNETT's impertinent letter with silent contempt.

The three columns of drivel presented on Sunday was consequently a delusive "fake," to which two actresses, of comparatively obscure fame, and three comedians, who never miss the chance of getting their names into print, contributed. This is a capital showing for the profession.

In this connection we have received the following letter, written by a well-known actor, to which we are glad to give publicity:

It is not alone of the female element of the profession that the *Herald* has sought for information regarding the outside attentions of the public, but, as you will see by the enclosed, to the men also. I only wish your article denouncing the business had been even more vigorous, for such methods, if encouraged, can only degrade a class who now have to suffer for the vicious tastes of both sexes outside the medical and dramatic professions—tastes far more degrading than the almost unresolvable freedom and benevolence of a professional life.

ONE WHO DIDN'T ANSWER.

Having failed to secure the assistance of the profession in his delectable effort to procure "spicy" reading-matter for the edification of his numerous constituency, Mr. BENNETT will now return to the more convenient method of letting his quick-scented reportorial force forage for it.

## MORE BIGOTRY.

**T**HERE is no more edifying and instructive exhibition of intolerance, bigotry and stupidity than to observe the edicts and arraignments against the theatre that emanate from time to time from brethren of the cloth. It is sufficiently ludicrous to listen to their Philipics when thundered forth from the pulpit, but when the Syndicate fiend ensnares the unsophisticated clergyman into jotting down his views on the theatre, to be circulated broadcast throughout the press of the country, the wicked people who patronize dramatic performances are amazed at the brazen effrontery of men that dare to pass judgment on a subject of which they have only a hearsay knowledge.

The Rev. T. DE WITT TALMAGE, for instance, in a syndicate article, published in various papers last Saturday and Sunday, confesses at the outset that he was never more than three times in a theatre to "witness" a play, and that was when he was about nineteen years of age.

DRS. THEODORE L. CUYLER and HOWARD CROSBY are discreet enough not to commit themselves on this point, but indulge in wholesale condemnation of the drama of today and almost everybody connected with it.

That king of sensational mountebanks, the *ne plus ultra* of clerical clowns, Dr. TAL-

MAGE, refers to the "brazen indecency" enacted every night in some of the theatres of America; and to the "sodomite lack of robe" displayed on the stage. He says that "when the secular newspapers of the land, contrary to their financial interests, severely criticize the playhouse for imbecile and impure drama," their testimony is to him conclusive. He, likewise, objects to the depraved advertisements on the board-fences and in the show-windows from ocean to ocean. Hence, he argues that the theatres are not advancing in high moral tone.

It is needless to point out that such arguments would be laughed out of any court of intelligence in Christendom. The drama reflects the morals and habits of the age and, in accordance with the advance and enlightenment of civilization, is far more effective in abolishing shams, correcting evils, and showing the delusive snares of vice and crime than narrow-minded and bigoted sermons delivered from so-called Christian pulpits.

## MRS. WARD'S SOLACE.

**R**ESPONSIBILITY for the dramatic version of "Robert Elsmere," which is now being taken through the country prior to its presentation in this city, has not been denied by Mr. WILLIAM GILLETTE, whose complicity in this perversion of Mrs. HUMPHREY WARD's noble work is consequently accepted as a settled fact.

It is strange that Mr. GILLETTE, who not long ago bade fair to take honorable place among the dramatic writers of this country, should have sacrificed his integrity by appropriating Mrs. WARD's novel in the face of her emphatic protest, and after having publicly announced his intention of abandoning the idea altogether.

Our judgment on the artistic merits of Mr. GILLETTE's piece must be reserved until it is seen on the metropolitan stage; but Mrs. WARD can find some solace for the outrageous assault upon her property, in the adverse tone of the criticisms with which the production is meeting out-of-town.

## ACTRESS AND WOMAN.

**S**O often have the story-tellers and the versifiers rung the changes on the theme furnished by the news of personal bereavement reaching an actor on the stage, when he is compelled to appear and hide his anguish beneath a mask of simulation, that its actual occurrence does not appeal so strongly to the sympathy of the public as it should.

One night last week, in Philadelphia, an actress received a dispatch conveying the news of her son's death. She mustered all her fortitude and went on for her part, which happened to be Parthenia. With no outward sign of the grief within, she depicted the tender, graceful creature of the play until the third act, when she spoke the line: "Farewell, farewell—I shall never see thee more." The import of these words reacted upon her own nature, and she sank fainting to the stage.

It is not always possible for the actress to completely conquer and forget her own individuality, however heroic may be her dramatization. In this case the woman asserted herself and dominated the artist.

## PERSONAL.

**PALMER.**—A. M. Palmer and family will sail for Europe June 6, on the *City of New York*.

**FLOYD.**—It is stated that George W. Floyd and Frank McKee are to go into partnership season after next.

**BLAINE.**—H. B. Conway has been engaged by Daniel Frohman to support Mrs. James G. Blaine, Jr., on her tour next season.

**STOW.**—Charles Stow, the author of *An Iron Creed*, has also written two other plays, neither of which he has yet attempted to produce.

**BURNETT.**—Mrs. Frances Hodgson Burnett sails for England on May 11, to produce her new play in that country for copyright purposes.

**SHANNON.**—Lavinia Shannon closed her tour three weeks ago in Chattanooga, Tenn., and is now in this city perfecting arrangements for next season.

**MANN.**—Harry Mann will leave this city in a couple of weeks to take the management of the New California Theatre, San Francisco, which opens on May 13.

**HERNDON.**—Agnes Herndon, the popular actress, has offered her services to the committee for raising funds for the Confederate Soldiers' Home at Austin, Tex. Miss Herndon is a Virginian and the daughter of a Confederate officer.

**HILL.**—Caroline Hill (Mrs. Herbert Kelcey) leaves England for this city on next Saturday. She will remain here during the Summer.

**BURT.**—Laura Burt has given up her part with the Fantaama company to play the role of the soubrette with Lacy and Arthur's Still Alarm company.

**McCAULL.**—Col. John A. McCaull will sail for Europe on Saturday, remaining abroad for several weeks. He will be on the *quintessence* for novelties for his Summer season.

**LUDOVICI.**—Louis Ludovici, the accomplished reader of the Madison Square Theatre, who has been seriously ill for the past few weeks, is rapidly recovering, and will soon be about again.

**ADDISON.**—Grave Addison, who was obliged to rest, during the early part of the season, on account of a temporary loss of voice, has completely recovered under the treatment of Dr. Robertson.

**LITTA.**—Louise Litte is touring the English provinces successfully in Clay Greene's *Chispa*. In July she will return to this country for a brief rest, returning to London in September, when she expects to appear there.

**ALLIGER.**—James H. Alliger, the well-known manager, was taken ill with gastric fever and nervous prostration recently at Cairo, Ill., and is now on his way to this city, the doctors ordering him to take a three months' rest.

**FOSTER.**—Owing to the disbandment of the Creston Clarke company, that admirable Shakespearean actress, Augusta Foster, finds herself unexpectedly at liberty. She is in Chicago at present, but will shortly return to New York.

**BAKER.**—"Uncle Ben" Baker celebrated his seventy-first birthday at the Actors' Fund rooms on Thursday last. Among a number of handsome floral tributes that he received were those from "Aunt Louisa" Eldridge and Pauline Markham.

**DEAVES.**—Billie A. Deaves, formerly with Frederic Bryton's company, has joined Frank Daniel's Little Puck company for the remainder of the season. The Misses Deaves expect next season to produce a farce comedy written expressly for them, and which contains excellent opportunities for the display of their versatility.

**DE BELLEVILLE.**—Mr. and Mrs. Fred De Belleville, accompanied by the former's mother and sister, will sail for Europe in May. They will be away about three months, and while abroad will be the guests of Mr. De Belleville's father and brother, both of whom are officers in the Belgian army.

**MANSFIELD.**—There is little doubt that Richard Mansfield's production of *Richard III.* in London has created a great sensation there. It is a magnificent production, according to the entire English press, and, if what its critics say be true, will make a stir on this side of the water.

**ST. JOHN.**—Mae St. John, the well-known opera singer, was married in this city on Friday last to A. Dudley Bramhall, of the dry goods commission house of Bramhall Brothers and Company. Mrs. Bramhall sailed for Europe on Saturday with her husband on the *Fulda*.

**RUSSELL.**—A. H. Wood, the young proprietor and manager of the new West-End Theatre, Harlem, will star Tommy Russell next season in a new play by A. C. Wheeler, which is to be ready in June. The little star will open his season in this city.

**WHITECAR.**—William A. Whitecar and Laura Almosino were married at Albany, N. Y., on Sunday, March 31. They were both in the cast of that lurid melodrama, *The Under Current*, which came to an untimely end after a brief engagement at Niblo's Garden.

**FORTESCUE.**—George Fortescue has signed a contract to star under the management of Ted Marks during the season of 1890-91, in a new comedy by a well-known author, especially written for him, and entitled *Mrs. Moses Meyer*. The play is a comedy-drama, and Mr. Fortescue will be seen in the role of the heroine, a Hebrew lady of American birth, who is devoid of the usual burlesque characteristics of Hebrews.

**HILFORD.**—Marie Hilford made a distinct success through the South as the feature of the Theodora company, which recently closed, and she exhibits a collection of critical commendations as the result of her efforts, of which any actress might be proud. Miss Hilford expects to star next season on her own account, in a play which the versatile Col. T. Armoyn Knox, of *Texas Siftings*, is now writing for her.

**VAN HUYCK.**—Sara Van Huyck (Mrs. Newell-Atkins) who formerly wrote letters from abroad to THE DRAMATIC MIRROR, and was a *protégée* of Jennie Lind Goldschmidt, has been making rapid progress as a singer in grand opera. She was fortunate in securing an appearance at La Scala in Milan, after having appeared but four times in other Italian cities. When her engagement for the carnival season came to an end in March, Miss Van Huyck went to London to rest during Lent. In November next, she will make a tour under the direction of Lomperti (son of the famous *mestro*), visiting Berlin and Vienna, and traveling as far as Odessa.



## THE USHER.



In Ushering  
Hear him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LOST.

The anniversary meeting of the Actors' Fund Association, last Summer, was such a big success that the Trustees have determined to hold another on Tuesday, June 4.

The regular annual meeting for the reading of reports and the election of officers will take place in the morning at the Madison Square Theatre, and will be attended by members only.

The anniversary exercises will be held at Palmer's Theatre in the afternoon. To these the Association will invite the profession generally. Chauncey Depew has accepted President Palmer's invitation to deliver an address, so the oratorical feature will be as enjoyable as it was on the last occasion, when Colonel Ingersoll spoke.

Query: Why don't the Trustees elect Colonel Ingersoll an honorary member of the Fund?

Aunt Louisa Eldridge is slowly convalescing from the effects of the stroke of apoplexy which prostrated her several weeks ago. She expects to be able to get off her back in a day or two.

Aunt Louisa's absence has made a gap in recent first-night gatherings, and several superstitious managers who look on her as a mascot are holding back new plays until she reappears in front.

Ned Gilmore says that if Aunt Louisa isn't well enough to head the inauguration centennial procession wearing her star-spangled stockings and her patriotic smile the demonstration will lose half its grandeur.

Barnum prides himself on the squareness with which his business is conducted. He made a discovery the other day of a certain underhanded arrangement, respecting the sale of tickets at Madison Square Garden, which put him in a rage and made things livelier in that neighborhood than they had been since the polar bear removed four of the educated seals from this sphere of earthly usefulness.

A lady, on the day in question, went to the ticket-office on Fourth Avenue and bought five reserved seats. She was charged \$1.25 apiece for them—twenty-five cents more than the advertised price.

Walking toward Madison Avenue she saw a placard bearing the regular schedule of prices, and from it learned that she had been overcharged. She went to the box-office on that side of the building and demanded an explanation.

The ticket-seller informed her that seats cost twenty-five cents more at the Fourth Avenue end than at the Madison Avenue office.

"But why?" asked the lady. "I don't object to paying the regular price, whatever it may be, but I do object to giving more than is right."

"Well, it costs us \$50 a week to keep that other office open," said the man in surly tones, "and we charge the extra fee to cover the expenses. You can have your money back if you wish to return the tickets."

"Can I see the gentleman in charge?" asked the lady.

"I'm in charge," said the man. "If you aren't satisfied you can see Mr. Barnum," he added, with a supercilious smile.

"I shall see Mr. Barnum," said the lady suddenly, to the ticket-seller's great surprise. And she did.

She went immediately to the Murray Hill Hotel, and sent up her card to the head and front of the G. S. on E. In a few moments the venerable showman appeared. When the facts were laid before him, his indignation knew no bounds.

"There's something wrong about this!" he exclaimed. "Those fellows down there are doing it without my knowledge. I've tried all through my career to deal honestly with the public, and I won't tolerate any such swindle as that! Will you return with me to the Garden, Madam?"

The showman and the lady proceeded there at once. Bailey was in the manager's office. Mr. Barnum let out at him in fine style.

"What do you mean by imposing an extra fee on my patrons?" he shouted. "I won't have it! This lady was overcharged. Give her back her money. And don't let me hear

of you charging anything more than the advertised price for tickets. What does it mean, anyway?"

Bailey said in extenuation that the advertisements read that reserved seats were \$1 at the Madison Avenue box-office, and said nothing about the Fourth Avenue side.

"What difference does that make?" said Mr. Barnum. "This business must stop right here. Alter the advertisement immediately."

Bailey was annoyed, so he put in testily: "The lady must have wanted her money back badly."

"No, she didn't," said Barnum, "she only wanted what was right, and I'm deeply obliged to her for the trouble she has taken."

Through her spunk many people have since been saved from a petty, but reprehensible imposition. The little episode shows the advantages of going promptly to headquarters when there are abuses, practiced by understrappers, that need correction.

Mr. Lawrence Barrett is reputed to be such a tremendous dramatic swell that he rarely speaks to the members of his company, except on matters of professional business. In this connection the following anecdote, which I heard yesterday for the first time, is apropos.

One season, when Mr. Barrett was playing a lone stellar hand, his posters read:

LAWRENCE BARRETT

Supported by a Coterie of Distinguished Artists.

Eben Plympton was one of the "distinguished." One morning he occupied a seat in a railroad car directly behind Mr. Barrett.

The conductor passed through with the usual interrogation: "Company?"

"No," responded Eben proudly. "Coterie!"

L. B. nearly fell off his seat.

Manager Palmer will probably rent his beautiful Summer residence at Stamford and take his family abroad in June. It is likely that he will pass the greater part of his outing in Norway and Sweden, countries which have become vastly popular with discriminating tourists.

The daily papers have erroneously stated that Laura Bellini has signed contracts with Morrissey for the Summer and with Norcross for next season. Miss Bellini informs me that she has made no arrangements whatever, and doesn't intend to, for some time yet.

It is a pity that this charming prima donna is not oftener heard in New York. There is no woman in the comic opera field who sings so well or is better equipped, in all respects, to win and hold metropolitan popularity.

But it seems as if training and talent are small factors in the calculations of the managers of this branch of entertainment. The woman with plenty of brass, an abundance of thigh, a pair of relentless lungs and a modicum of unsavory notoriety wears the belt and gets all the plums.

A couple of weeks ago, THE DRAMATIC MIRROR asked Miss Clara Downs to explain some peculiar remarks attributed to her by a Connecticut paper. Miss Downs sends the following communication in response:

My attention has only just been called to an article in your paper of March 30, headed "Will Miss Clara Downs explain?" in which it is said that I made a statement to some one connected with the Rockville (Ct.) Journal, that in many out-of-town theatres "the men and women, robe and disrobe in the same room." Any one who knows me will bear me out when I say that such a statement could not emanate from me. To those that do not, I wish to say that I never made that assertion to any one; that I do not know any one connected with the Rockville Journal, and, until now, I was not aware of the existence of such a publication. I have, in my humble way, been connected with the dramatic profession, ever since I was eleven years of age, and I never saw anything of the kind in my experience, nor have I ever heard of such a case. Please give this as much publicity as possible, and oblige, respectfully yours,

CLARA DOWNS.

Miss Downs' emphatic disclaimer puts the Rockville Journal in the position of having manufactured a falsehood and thrust it into an innocent woman's mouth. An explanation from the paper, if it can make any, will now be in order.

An esteemed actress writes: "Let me congratulate you on the improvements constantly going on in THE MIRROR, and thank you, in the name of all true women, for publishing a clean paper, with no scandals or vulgar personalities."

## ACTORS' FUND JOTTINGS.

The Board of Trustees held their regular monthly meeting on Thursday last. There were present President A. M. Palmer, First Vice-President H. C. Miner, Second Vice-President William Henderson, Secretary Harrison Grey Fiske, and Trustees Louis Aldrich, Martin W. Hanley, Edwin Knowles, E. G. Gilmore, Antonio Pastor, Marshall H. Mallory and Harry Watkins.

The secretary's report showed that there had been expended during the month of March for relief, funerals and necessary expenses the sum of \$1,923.09. Chairman Aldrich, of the Membership Committee, reported that the receipts for membership dues for current year, thus far, amounted to \$1,885, and that there had also been received for life memberships the sum of \$1,050.

The Reading Room Committee reported

that during the past month 5,876 visits had been made to the rooms by professionals, an average of 226 a day. The Dramatic Bureau Committee reported the Bureau to be in a flourishing condition.

A vote of thanks was unanimously tendered to the leaders and gentlemen who volunteered their services for the benefit performance given for the Fund at Memphis, Tenn., on March 20, and at Hartford, Conn., on March 22. The Board of Trustees then adjourned, to meet again early in May.

During the month of March the amount of rehearsal fees collected at H. C. Miner's Eighth Avenue Theatre, and donated to the Fund, was \$43.50. Denman Thompson's donation of fines collected from The Old Homestead company amounted to \$5.

Donations were also received from Richard Marston, \$15, and H. S. Welch, a member of the A. M. Palmer Amateur Dramatic Club of Charleston, S. C., \$5.

## MOVEMENTS OF THE PIRATES.

The war on the play-pirates waged by THE DRAMATIC MIRROR is enlisting the services, sympathies and appreciation of all branches of the profession. Like that ancient Roman statesman who concluded all his speeches and harangues with the terse, patriotic and vigorous sentence, "Carthage must be destroyed," THE MIRROR will continue its crusade until the pirates are all driven to cover or wiped out of existence by legislative enactment. From the reports which arrive at this office, there is scarcely a company playing at ten-twenty-three cents which, to say the least, is above suspicion. The following letter from George E. Denton, who answered a *Clipper* advertisement has unearthed a pirate organization styling themselves the Sterling Comedy company, which has been cruising under the black flag for four seasons:

WASHINGTON, D. C., April 3, 1889.

To the Editor of the Dramatic Mirror:  
SIR.—Being disengaged I answered a *Clipper* advertisement for people inserted by one Harry Hoffman. Enclosed you will find his reply. Of course, I do not accept his very munificent offer, neither should I do so if the remuneration was larger, as I do not wish to array myself on the side of the "Pirates." By reading his repertoire you will see that he is one of the thriving rascals whom you are making such just war against. Add this fellow to the list. Respectfully yours, GEORGE E. DENTON.

Mr. Denton received the reply, which will be found below. It was written by Harry Hoffman, business manager of the Sterling Comedy company, and is reproduced *verbatim et literatim*. Mr. Hoffman's penmanship is of that crude description which suggests "I take my pen in hand" and a laborious muscular effort on the part of the writer. It is as follows:

COUDERSPORT, Pa., March 30, 1889.

Geo E Denton  
DEAR SIR your to hand in reply will say your salary is to large for summer season, but if you will accept 12 per week and I pay board, will offer you an Engagement.

My Repertoire is Rip, Hazel, Catteranous, Rag's Pickers Daughter, Pale Queen Evidence, My Hardner, Nobody Child, Davy Crockett I make all week stand in Pa. over and old route this is the 4 season.

If this meet with your approval let me hear from you at once  
Your HARRY HOFFMAN Bus Manager  
Sterling Comedy Co

The Criterion Comedy company is playing Wagner and Reis' circuit. The following is a portion of their repertoire: Queen's Evidence, A Wife's Peril, The Baronet, Galley Slave, Rex. It is alleged that this company is using the lithographs of Two Tramps (Chapman and Sellers) and John F. Ward's The Doctor. They cover up the above mentioned names with the date line.

The Melville Metropolitan Dramatic company claims to be the "popular price pioneers; the first in the field," with "prices remaining the same, ten and twenty cents; no extra, no higher." They appear in this repertoire: Michael Strogoff, Jack O' the Mines, A Celebrated Case, Married for Money, Fun in a Country School, Banker's Daughter, Two Orphans, Uncle Daniel, Dead and Alive, Bessie's Burglar, Monte Cristo, Shadows of a Home. The Melville Sisters are proprietors, and Sam M. Young business manager of this piratical gang. They were operating recently in the interior of Ohio.

The Waite Comedy company recently appeared at Cohoes, N. Y., in Pique, French Spy, Lynwood, Led Astray, The Mayor's Daughter and Golden Treasure.

Akers and Hudson's Dramatic and Comedy company have been appearing in Maine in M'iss, My Partner, Muldoon's Picnic, Lost in London, Mystery of Audley Court and Bunch of Keys, playing week stands at 15-25-30.

The Ethel Tucker company—10-20-30—is operating in New York State and will play during the Summer season. This organization appears in May Blossom, Queen, Lynwood, The New Danites, Leah, Rip Van Winkle, Enoch Arden, Our Strategists, Uncle Dan'l, The Colleen Bawn, The Pearl of Savoy, Fanchon and '49.

The Wilson Theatre company—10-20-30-50—has been playing in Wisconsin in East Lynne, Mixed Pickles, Woman Against Woman, A Great Wrong, Righted and other stolen plays, changing the bill nightly in week stands.

The Ramage company has been playing in Iowa in Lost in London, The Octoroon, Two Orphans, East Lynne, and The Long Strike. Garvin's Dramatic company has been play-

ing in Washington Territory in Uncle Reuben Louder, A Wife's Honor, Passion's Slave, Samuel of Posen, Under the Gaslight, A Night Off, and A Farmer's Daughter. O. C. Garvin is proprietor and W. R. Musgat manager of this crew.

By consulting the Dates Ahead columns, the whereabouts of some of the above companies may be ascertained. That is the reason these piratical companies are chronicled in the routes ahead, that their movements may be noted.

## LUCK IN THIRTEEN.

Lawrence Marston, in chatting with a DRAMATIC MIRROR reporter last Monday, made the following confession:

"I have been converted recently."

"Indeed! To what denomination?"

"You don't understand," said Mr. Marston.

"I mean that instead of being superstitious about the number thirteen, I actually believe it to be lucky. Let me give you the proof of it: In the first place my play called Two Old Cronies has thirteen letters, but that did not convert me, for had I known it at the time it was produced, I should have changed the title. My conversion was brought about when I became business manager for Lillian Lewis. In September 1887, I sold her my dramatization of the novel As In A Looking Glass. Subsequently, in making arrangements to produce the piece, we decided upon the Du Bois Opera House, at Elgin, Ill. When I found out that the date booked was Jan. 13, 1888, I threw up my hands in holy horror and told Miss Lewis that As In A Looking Glass was certainly doomed. The fates were with us, however, and it has proved a lucky card ever since. Previously, if a piece had thirteen characters or a character had thirteen letters, I allowed my superstition to get the better of me, and would add a character or cut out a letter."

"Why don't you organize a dramatic Thirteen Club?" queried the reporter.

"Simply because I doubt whether I could find professionals enough to join it, and what's the use of giving your luck away? I only state that the number 13 has proved my mascot. I have made the heroine, Lena Despard, play that number in the gambling scene where she breaks the bank at Monte Carlo."

"By-the-by, I want to say right here that I have not been converted to the advantage of dramatic collaboration. My Hypocrite experience decided me to go it alone in future. Concerning my lucky date, let me tell you that when I asked for the People's, Mr. Miner offered me May 6. I asked him if I could have the week of May 13, and he told me it was booked. When I assured him how anxious I was to have it, he said he would try and fix it, which he did. So you can come down in May and make your own reflections."

"Will you have the same people in the company?"

"No, the season with the former company closed at Dallas, Tex., on March 4. The present season will open at Richmond, Va., on April 22, and, besides Lillian Lewis, there will be Will Harkins, Frank Roberts, C. F. Montaine, F. McKendrick, Adele Bray, Gertrude Dawes and Margaret Hatch. Harry La Tour will be the advance agent. Rehearsals commence on April 13 at the People's Theatre. The repertoire will consist of As In A Looking-Glass, Article 47 and The New Magdalen."

## A LIGHTNING CHASE FOR JEWELS.

Emma Juch had an experience at Taunton, Mass., which she will not forget for some time. The company returned to Boston after the performance at Taunton on the 10:30 train. On arrival at Mansfield the valise containing Miss Juch's jewels was missed. The locomotive which drew the train was immediately chartered to return to Taunton with her manager and if possible find the lost gems. The distance, eleven miles, was made in twelve minutes. The night watchman, in going his rounds, found a valise lying on one of the sofas where it had been carelessly left, and had just placed it in the baggage room when in came the panting locomotive and its panting passengers enquiring about a lost valise. The one found was produced, and a smile, a serene, radiant smile, spread over the manager's face. Now came the real issue, to get back to Mansfield with the jewels in time to catch the train for Boston. Eleven miles away and fifteen minutes to get there; but they did it, and the most pleased person on that train was Miss Juch. Cost of carelessness, \$70; estimated value of jewels, \$5,000.

A new Canadian circuit is in contemplation. Arrangements are now about being completed whereby companies desiring to play East of Bangor can go to Fredrickton, St. John and Moncton, N. B., and Truro, Halifax and Yarmouth, N. S. From the latter place, which has a new opera house, steamers can be taken direct to Boston. The above order can be reversed, the companies going first to Yarmouth and after completing the circuit leaving Fredrickton for Upper Canada or Maine.



## AT THE THEATRES.

## FOURTEENTH STREET.—AN IRON CREED.

David Belmont.....J. F. Brien  
Jen Brancraft.....Atkins Lawrence  
Bessie Nighthawk.....Herbert A. Carr  
Fitz-Mascher de Puttupayte.....Henry I. Lynn  
Anglice Apebull.....Stephen Barry  
Dr. Sternlaw.....H. F. Stone  
Sam. Boodlebang.....W. H. Collins  
Ruth.....Marie Cross  
Nanny.....Kate Foley  
Mrs. Arthur.....Louise Halbee  
Mrs. Boodlebang.....May Wade Hamilton

A glance at the construction of the names of the *dramatis personae* in An Iron Creed is sufficient to show that Mr. Charles Stow's ideas concerning dramatic writing are somewhat archaic. Of a piece with the descriptive titles of his personages are the speeches put in their mouths. They are made to talk to one another with such formality or exaggeration of phrase as no human beings ever employed in every day converse, in this century or any other. The audience at the Fourteenth Street Theatre, on Monday night, gave the production a respectful hearing, but there was an inclination, nevertheless, to smile audibly over the dramatic portions of the piece, which several times threatened to break through the bonds of rigid politeness.

Mr. Stow's avowed purpose in writing An Iron Creed was to present a truthful picture of the American Jew, stripped of the gross caricature to which he has hitherto been subjected on the stage. The purpose was laudable, although the effort to achieve it failed signally. The point which Mr. Stow has, through sheer inability, failed to reach, may yet be touched by a dramatist whose grasp is equal to the requirements of the subject.

It would be futile to recite the story of An Iron Creed, which is uninteresting; or to describe the situations, which are ineffective. The dialogue is as flowery as Klunder's window and as full of rhodomontade and bathos as a tramp, usually, is full of beer.

Mr. Stow has entirely misunderstood the necessities of the hour, and has come as quickly to earth, in his endeavor to fly, as did Darius Green with his flying machine. A flight with the reputable Jew as a passenger is no doubt possible in dramatic aerostation, but some better equipped aerial navigator than Mr. Stow must be looked for to make it.

The company was as irredeemably bad as the play. Christian charity leads us to present their names at the head of this article, if only to record their participation in an unfortunate failure—and pass them by in silence.

## WINDSOR.—REUBEN GLUE.

Reuben Glue.....Johnnie Prindle  
Dick Somers.....Frank M. Allen  
Sir William Arlington.....Jas. M. Caldwell  
Sam. Fowler.....James M. Bradbury  
Ned. Pardon.....Harry Stone  
Governor General.....Barton Williams  
John Winter.....Ruth Grace  
Mother White.....Mrs. James Brown  
Clara Winter.....Sadie Radcliffe

A blood-curdling melodrama entitled Reuben Glue was presented for the first time in this city at the Windsor Theatre last Monday night. The piece was originally produced about a dozen years ago by "Yankee" Locks, at that time, called Tramps, or High, Low, Jack and the Game. The late Fred Marsden is credited as being its author, and as having dramatized it from two of W. H. Stowe's Australian stories.

The story tells, in a jumbled way, the life of a female child stolen from refined English parents, and taken by thieves to Australia. There she becomes a part and parcel of the lowest outlaws, and for fifteen years, aids them in carrying on their nefarious business. Yet, strange to relate, she retains her womanly modesty and virtue. Owing to these charms, she attracts the passion of a manly American, who rescues, woos and marries her. Her father has traced the thieves to Australia, and the confession of one of them discloses the identity of his long lost child.

The play abounds in daring rescues, hair-breadth escapes and blood-spilling conflicts. Each ensuing act is a mere repetition of the preceding one. Even the gallery contingent failed to appreciate this "blood-curdler."

The part of Reuben Glue, a Yankee inventor, who goes to Antipodes to sell his patent quartz-crusher, is played by the star, Johnnie Prindle. He has a quaint dialect and an odd walk and was, at times, really amusing. Of his support it is charitable to omit criticism altogether.

The stock scenery of the theatre was used and answered all purposes.

Mrs. Potter will appear April 22.

## PARK.—THE GRIP.

Edward Harrigan revived The Grip at the Park Theatre last Monday night. This piece, it will be recalled, enjoyed remunerative popularity when first produced several years ago, and has been, accordingly, chosen to fill out the last week of Mr. Harrigan's present season.

The Grip has undergone considerable alteration, and some of the characters have been cut out. This became necessary owing to the changes in the company since the original production of the piece. Mr. Harrigan was in his element in the role of Patrick Reilly, and his songs and witticisms were much enjoyed. There is no better antidote for the

blues than laughing at the amusing conceptions and caricatures of New York life with which most of Harrigan's plays are amply provided. It seemed strange to hear Harry Fisher speaking English without Dutch accent. His Colonel Reilly, however, was an excellent character sketch, and confirms his reputation as an excellent all-around actor.

Annie Yeamans was inimitable in the part of Rosana Reilly, and at times fairly convulsed the audience with laughter. Annie O'Neil was comely and captivating as Rosalind Reilly, and Emily Yeamans contributed an excellent bit of comedy work as the maid.

In fact, the entire company vied with one another to amuse the patrons of the establishment.

## NIBLO'S.—ROMEO AND JULIET.

On Monday night Mrs. Potter began a week's engagement at Niblo's Garden with Romeo and Juliet. A good audience was in attendance.

Mrs. Potter cannot fairly be said to be a satisfactory Juliet. A mistaken conception of Juliet's nature was conspicuous in a declamatory vehemence of manner and utterance throughout the play. Nearly every sentence betrayed that the text had not been comprehended. Her studied attitudes were at variance with the character of Juliet, although they tended to effective displays of tasteful costume. Monotonous rant cannot, by any elaboration of beautiful dress, be made to take the place of genuine histrionic work. The entire impersonation was harsh, strained and unnatural. A friendly audience, however, called her thrice before the curtain.

On the other hand, Kyrie Bellow's interpretation of Romeo was artistic and carefully considered. In the tomb scene and in the interview with the apothecary his acting was studiously finished. Harry Edwards as Friar Lawrence gave an excellent portrayal of the part. The spirited acting of Ian Robertson as Mercutio caused him to be called before the curtain. B. F. Horning played Tybalt in a creditable manner. Sydney Bowkett as Paris was tame and uninteresting. An excellent bit of comedy business was given by Charles W. Butler as Peter.

Possibly as a specimen of genuine artistic acting that of the apothecary by Deloss King was the best in the play among the male characters, while among the female roles the Nurse by the old-time favorite, Madame Poinis, carried off the honors.

Mrs. Sol Smith was also excellent as Lady Capulet, but G. S. Stevens was a decidedly poor Friar John.

## PEOPLE'S.—THE WIFE.

The Wife company played to a packed house at the People's Theatre on Monday, and such an appreciative audience is seldom seen. It applauded everything and anything. The actors were called before the curtain several times. The cast has not been materially changed since the piece was last seen here.

## THALIA.—FATE.

Bartley Campbell's domestic drama, Fate, was seen by a large audience at the Thalia Theatre on Monday. Lee Lamar made a very favorable impression as Helen Farraday and was particularly clever in the comedy scenes. James A. Mahoney was an excellent Richard Paudling. The rest of the company gave satisfactory support. Next week Hardie and Von Leer.

## THIRD AVENUE.—DOT.

Florence J. Bindley commenced a week's engagement at the Third Avenue Theatre on Monday in Dot; or, The Avenger's Oath. Miss Bindley captured the favor of her audience. The company is fair, and includes James Horne and J. J. Macready, also the clever wolf hounds, Hero, Zip and Leah, who help to make things hum, to the great delight of the gods. Next week, Under the Lash.

## GRAND.—NATURAL GAS.

Donnelly and Girard's Natural Gas company commenced a week's engagement at the Grand Opera House on Monday night and were greeted by an audience that packed the house to the doors. The amusing antics of Donnelly and Girard provoked roars of laughter and the entire performance was given with a snap that pleased the West-siders immensely. Mark Sullivan's clever imitations of the popular actors of the day were received with marked approval. Lena Merville and Jennie Satterlee were favorites from start to finish. Professor Herrmann is announced for next week.

## AT OTHER HOUSES.

Layman, John T. Kelly, The Tinsels, James F. Hoey and a number of other clever vaudeville artists kept a large audience in a continual roar, at Tony Pastor's on Monday night.

Rose Coghlan in Jocelyn is playing the second and last week of her engagement at the Star to good houses.

Although Still Waters Run Deep is in rehearsal by the Madison Square company, there is no intention of having it displace Captain Swift, which will easily run out the

season. On May 6, Minnie Maddern will begin the supplementary season with Featherbrain.

Robert J. Hillard replaced E. J. Buckley at the Fifth Avenue Theatre, on Monday, in Nat Goodwin's support. A Gold Mine will be given for two weeks more. It is having poor houses.

The announcement of the last nights of Little Lord Fauntleroy, at the Broadway Theatre, has had a tendency to increase the attendance.

The Marquise continues to good business at the Lyceum.

The Georgia Colored Minstrels, an organization of considerable merit, began a season at Dockstader's Theatre on Monday night. The vocal efforts of the company, especially, were worthy of the applause which they received, and some of the sketches were funny.

Nadji is running along to good business at the Casino. It will be followed by The Brigand, Gilbert and Offenbach's comic opera, early in May; La Mexicana being postponed until next Autumn on account of the non-completion of the score.

Neil Burgess and A County Fair seem destined to make both a long and a prosperous sojourn at the Twenty-third Street Theatre. Seats are sold weeks ahead.

At Palmer's DeWolf Hopper, Digby Bell and Jeff D'Angelis by their clever antics, even more than the bright music of The May Queen, are drawing that opera into popular success. Another piece, however, will probably be put on before June.

Helen Barry in A Woman's Stratagem is drawing good houses to the Union Square.

A Midnight Bell at the Bijou is continuing to excite applause and laughter and to draw good-sized audiences.

On Monday night Cascabel, a very clever French protean performer, was the new feature of the Howard Athenaeum troupe at the Standard. He changed his costume a dozen times in a wonderfully quick and complete manner, and altogether created quite a sensation. The performance was witnessed by a crowded house.

## WOOD'S NEW HARLEM THEATRE.

A. H. Wood, the proprietor and prospective manager of the new West End Theatre, about to be built at the corner of One Hundred and Twenty-Fourth Street and Seventh Avenue, in Harlem has taken a down-town office at No. 67 West Twenty-Third Street. Here he was found by a DRAMATIC MIRROR representative the other day busily attending to the enormous duties that devolve upon him in the task he has set out to accomplish. Mr. Wood is only twenty-two years old with a somewhat boyish face, but it is impossible to converse with him for any length of time without being forced to the conclusion that his youth does not militate in any way against his ability, and that all the qualities necessary in the transaction of business are as highly developed in him as though he were twice his age.

"I think you will agree with me when you see the plans," said Mr. Wood, "that I am to have the handsomest and best theatre in this country. Most of the details of the structure have already been given to the press, although there are several points which have not yet been touched upon. As you know, I paid the sum of \$150,000 to Maggie Mitchell for the ground and contemplate spending \$300,000 in building the house. Such a large outlay seems doubly large when Harlem is considered, but if you know anything of that part of the city you must admit that it is rapidly growing, with the most brilliant residential and commercial prospects, and that the enterprise is justified by the expectations of the prospective importance of this section of the metropolis.

"For years I have realized the fact that Harlem needed a theatre that would be one in all senses of the word. I intend to grow up with Harlem, instead of putting a handsome theatre there after the place has grown and I have perhaps been anticipated by other capitalists. In the construction of the new West-End I am endeavoring to put up a house that will look like a theatre, and that can easily be distinguished from an abbatir or a prison. These plans and drawings will show you that the theatre from the outside will look like one. There will be no stoves underneath it, and no rooms or halls to let for any purpose whatever. In fact it will be a theatre and nothing but a theatre.

"The tower of the building will be 120 feet high, and will be lit up by five large bull-eye electric lights that can be seen all over Harlem, while the stage of the theatre will be the deepest in the country, being 65 feet in depth and 74 feet 8 inches wide. It had been our intention to have a seating capacity of 2,100, but we have sacrificed 500 of these seats for the comfort of the public. By this arrangement there will be made large, roomy aisles, not alone between the rows of seats, but in front of them as well.

"Although I have been most materially assisted by my architect, George H. Griebel, there will be a number of innovations in the construction and the plan of the theatre which have originated entirely with myself. One

of these is the establishment of a permanent art collection. In other words my own private collection of some of the finest and rarest paintings in this country, and which comprises over 150 valuable works, will be placed in the theatre and made an additional attraction. There are four floors where they will be exhibited together with statuary and articles of vertu. The foyers on each of the four floors will be 48x37 feet in size. The gallery, to which but little attention is usually paid, will boast of a foyer as large as the others, as well as a smoking room and parlor.

"Early next month, the corner stone of the new theatre will be laid by little Tommy Russell, with elaborate ceremonies. I shall open the theatre next Fall with a new production by a stock company. For this organization, I have secured Alice Fisher, of the Little Lord Fauntleroy company of the Broadway Theatre, J. J. Fitzsimmons and Marion Russell. Others are being negotiated with. The new play has been secured, but I am not ready to speak of it yet.

## OBITUARY.

## MRS. FRED. HALLEN.

Flora Hallen, wife of Fred Hallen, died in this city last Sunday morning at 203 West Thirty-eighth Street. Mrs. Hallen was widely known by her stage name, Enid Hart. She was born at Canton, Ohio, and was only thirty-two years of age. Her husband was fondly devoted to her and it was a great blow to him when the doctors, last October, announced the necessity of their performing a severe operation on his wife in order to prolong and possibly save her life. The shock was too great for her delicate system, and she has been gradually failing for the past six months. When Later On was produced at the Star Theatre recently, Mrs. Hallen expressed a great desire to see her husband act once more before she died. Accordingly, she was taken to the theatre in a carriage and made as comfortable as possible in one of the proscenium boxes. Fred Hallen was so affected by the presence of his invalid wife that he several times came near breaking down. The piece was a pronounced hit and Mrs. Hallen's eyes brightened with pleasure and pardonable pride in the applause bestowed on her husband's personal success. It was as much owing to the critical condition of Mrs. Hallen as to the throat trouble of Joe Hart that the season of Later On was prematurely closed. Fred Hallen has met with other family bereavements during the past year and has the sympathy of a large circle of friends. The early death of Mrs. Hallen will be greatly deplored, as she was undoubtedly a great favorite on and off the boards. The body has been taken to Chicago for interment.

## JOHN MURRAY.

John Murray, at one time, a popular and well-known actor, died of consumption, at Marshalltown, Iowa, on the 4th inst. He formerly starred in Solon Shingle and other character-plays, and made a great deal of money, which he spent lavishly. He was the husband of Grace Courtland. He had been in ill health for several months previous to his death, and had been cared for by the profession.

## MRS. THEODORE THOMAS.

Mrs. Minna L. Thomas, wife of Theodore Thomas, the musical conductor, died at her residence, 108 East Seventeenth Street, on Sunday last. Mrs. Thomas had been ill since last Fall. She was an accomplished woman, and a wide circle of friends mourn her death.

## MORE MEMBERS FOR THE FUND.

Our appeal in behalf of increasing the membership of the Actors' Fund is meeting with gratifying results. The names of those who have forwarded since the last issue of THE DRAMATIC MIRROR the requisite two dollars to join that worthy charity are as follows:

HARRY CONOR,  
AZACK L. EVANS,  
H. W. ABBOTT,  
FRANK CONYERS,  
ARDA LA CROIX,  
ELISE BARNES,  
ANNIE HAINES,  
ALICE HAINES,  
NAV HAINES.

CHARLES R. CLOUDSLEY (2 years).

With the addition of the above the number of those who have become members of the Fund through the persuasive influence of our special plan now amounts to seventy-nine names. The John Dillon company, in forwarding \$6 to pay the annual dues of Messrs. Evans, Abbott, Conyers and Arda La Croix, write as follows:

Procrastination is our only excuse for being so late in the discharge of this duty. We have many calls upon us for aid, and always respond, so are not entirely culpable. We all buy, read, love and honor THE MIRROR, and everything that emanates from its sanctum. We will also send for our lamented "Gusher's" book. Will send more names and dues—possibly one "Life."

If all theatrical organizations were moved by the same charitable spirit the Actors' Fund would soon be wrestling with the problem of a surplus in its treasury.



## RACHEL.

Rachel Felix was born in a wretched inn at Munt, Canton of Aarau, Switzerland, on the 24th of March, 1821. Her parents were very poor, of German-Rhenish origin and Jewish faith. The only record of her remote birth was written by the Burgomaster, and states that the wife of a peddler had been confined to her bed and given birth to a female child.

Her father was intended and educated for the position of a Rabbi, but became a peddler from necessity. He was a man of superior talent, taste and intellect. In truth, he was, in a great measure instrumental to her success.

The first ten years of their marriage, the Felix family traveled all over Europe. Each child was born at a different place, for example, Sarah, in Germany; Raphael, in Macon; Rebecca in Lyons, and Dinah, in Paris, etc.

After an extended nomadic, kaleidoscopic life of privation, the family settled in Lyons, France, where they existed for a short period, trying every way to make both ends meet. Sarah, the eldest, and Rachel visited the *café chantants*, singing, reciting and accepting the donations that were offered. In 1830 the family visited Paris, still pursuing their beggary occupations.

One day when Sarah and Rachel were making their rounds of the cafés they met an interested gentleman who directed them to St. Aulaire, who was then the manager of the Salle Gênerale. He was impressed with the voices of the girls but not with their provincial appearance. Rachel was as thin as a shadow, with a bass voice, and spoke naturally in a dramatic way. A celebrated writer has described her as looking like "a half-starved monkey." She was, nevertheless, accepted as a pupil—without pay—by St. Aulaire, but finally abandoned him to go to the Conservatoire.

Provost, the director, who was imperious at all times, told her she ought to sell bouquets, as her voice was only suited for the occupation of a costermonger. He was an excellent, severe master. Rachel was obedient to his commands, suffering internally many rebellious thoughts and inclinations, many powerful emotions, which she suppressed and simulated a beneficial, complacent interest or indifference to such a consummate degree that even her master was nonplussed by the sphinx-like, enigmatical equilibrium, with which she seemed to accept all the directions, suggestions and interpolations commanded by the authoritative dictator.

Her success in *Hermione* was instantaneous; she received a cartload of bouquets. With the embarrassment of floral offerings, she knelt at Provost's feet and with mock humility said: "Monsieur, you advised me to sell bouquets, will you be my first purchaser?" He was piqued by this diplomatic, sarcastic, long pent-up revenge and was silent.

At sixteen she was admitted to the Théâtre Français. It was Monsieur Samson, her master, who procured for her the entrée to the theatre. He gave her tickets one day to witness a performance, which he wished her to attend and study the "points," style and action of the artists. When Rachel and her mother presented the tickets the imperious usher snubbed them both by giving them seats in a remote corner of the theatre. He felt justified in doing so, he said, as they looked so shabby and provincial-like. Samson was furious when he heard of the humiliating circumstance, and severely reprimanded the usher for his gross conduct, and remarked: "Some day that little bag-of-bones will rule this theatre, and it will be in her power to show you the door." It is needless to say the words were prophetic.

Rachel's garb, at this time, was simple—some would call it vulgar. Ox-hide shoes highly polished; a plain, ill-made, baggy, calico dress; the hair worn severely plain, parted in the back and braided. There was no evident sign of rotundity of form anywhere visible—she was all acute angles. The chords of her neck looked stringy, her eyes deep sunken, a bass voice with a slight Jewish inflection—in short, she was a conglomeration of defects.

Her first appearance was in *La Vendéenne*, the next, *Camille* in *Les Horaces*, 12th of June, 1838. Jules Janin, after his return from Italy, was enthusiastic in his praises of her acting. He called public attention to her, and established her reputation as a tragédienne, beyond doubt or disparagement. The noblesse accepted her as the ideal of the heroines of Racine, Corneille, etc.

She lived at this time in miserable, dingy apartments at No. 37 Rue Traversière, St. Honoré. She had already creditably essayed *Emilio* in *Cinna*, *Hermione* in *Andromaque*, *Amenaide* in *Tancrede*, *Erephile* in *Iphigénie en Aulide*, and a few minor roles. The pit was nightly filled with Jewish enthusiasts, who expressed their admiration for her talent. The "quality" did not recognize or even attend her performances till after Jules Janin's lavish praises of the newly discovered *star*. When she succeeded in drawing the noblesse to the theatre and advanced the box-office receipts, her father, Abraham Felix,

demanding an increase of salary, and threatened, if it were not forthcoming, he would compel his daughter to retire, as she was a minor, and consequently the contract she had entered into was illegal. When this news reached Samson, he was indignant, and asked Rachel if it were really true. She seemed indifferent and replied in the affirmative. Samson's anger was beyond control, and he gave vent to it by saying: "I have nursed a viper, as usual one lavishes one's attentions upon an ingrate." "Sortez!" he exclaimed, stamping his foot and opening the door. She left the room without a murmur. She copied the scene, and her "Sortez!" in *Roxane*, afterward, showed the passion with which Samson bade her begone.

Shortly afterward she moved to the second floor of a house, situated on the Passage Verot-Dodat. She had won the esteem and patronage of such august personages as the Princess of Anglona, Duchess of Berwick and Alba, Marquis de los Llanos, Count and Countess Duchatel, et al., was received at all times at the Abbaye aux Bois, by Madame de Récamier and Monsieur de Chateaubriand. She was always simple in the presence of this élite clique, and copied the manners of the "grande dame."

After a successful season at the Théâtre Français she made a tour through France. At Lyons she was presented with a gold crown that cost 7,000 francs. After her tour in France she went to England, was invited to Windsor Castle by the Duchess of Kent, who presented her to Queen Victoria. She was the recipient of a gold bracelet from the Queen, in the form of two wreathed serpents, and inscribed "From Victoria to Mile. Rachel." She made a great deal of money and many friends in London. On her return to Paris she lived in sumptuous style, on the Rue de Luxembourg near the Tuilleries. It was the first time in her life she had ever owned a carriage. She left the entire place to her family and lived alone on the Quai Voltaire. She allowed her father 12,000 francs per annum to maintain it, and her mother 400 francs for her own private use.

In 1853 she went to St. Petersburg, Russia. She was now at the height of her success. Wherever she visited she was fêted. On returning to Paris she was furious to find that the public (who had recognized her superiority over Mile. Mars and other artistes of the Romantic School) had disregarded her now and accepted the advent of Ristori with éclat. Ristori appeared as *Francesca da Rimini* on the 24th of May, 1855. Rachel's liaison with a celebrated diplomat was discussed, and public prejudice overwhelmed the tide of favor which she had already received and usurped. She was in a quandary and felt that her new rival had ingratiated herself, to a damaging extent, against her future prospects and ambition at Paris. Ristori was noble—an ideal wife and mother—Rachel a *maitresse femme*, selfish, unreliable, and utterly disregarded by all.

Rachel visited the theatre to witness Ristori's performance, and sat throughout it as immovable as a statue, without any outward show of appreciation or approval. Ristori felt hurt by the frigidity of her demeanor towards her. Every one noticed the indifference that Rachel so plainly showed, by the apathetic manner, cold bearing, immobile features and lack of applause with which Rachel treated the tragédienne's performance. Some of Ristori's friends assured her that Rachel, no doubt, was inly appreciative. Rachel determined to play her entire repertoire, in June. Ristori came and applauded her. She was interested and enthusiastic, in her appreciation of Rachel, and only dropped her glasses to applaud. This difference of treatment was returned by Rachel, who again went to the theatre to see Ristori, and sent her a complimentary note, expressing her admiration of her style. She said nothing of her genius.

She was vexed with the public for the partiality shown Ristori and left Paris again, on Friday, 27th of July, 1855, for London. She appeared on the 30th of July, at the St. James, London, in *Les Horaces*. Among the audience were the Duke and Duchess Aumale and the Duke and Duchess of Nemours. The audience was brilliant throughout. It was her intention to visit America, having heard that Jenny Lind had made so much money here she determined upon making the venture. She left London, Aug. 11th, 1855, and sailed on the *Pacific*. Preparations had been made to receive her on her arrival here, by the Lafayette militia and a French band. The steamer arrived earlier than was anticipated and she was glad to escape the disappointed crowd, that had proposed the recognition of her genius.

She opened on the 3d of September, 1855, at the Metropolitan Theatre, New York city, in *Les Horaces*, preceded by *Les Droits de l'Homme*. Later on, she appeared in *Adrienne Lecouvreur*. The compositor made a mistake in the name, and it was printed *Adrienne La Couvreur*. Rachel and her sister Sarah wore their magnificent diamonds in this piece. She was more successful in Boston than in New York city. After the Bos-

ton engagement she returned to New York, and finally condescended to give the "Marseillaise." She contracted a very bad cold in Boston, and was unable to do justice to the celebrated hymn of Rouget de l'Isle. The box-office receipts were improved considerably when she chanted the "Marseillaise."

From New York, she went to Philadelphia, where she appeared at the Walnut Street Theatre. She was quite ill there, and after the engagement went to Charleston, S. C. From there she went to Havana. Her physicians said she must rest.

The first performance was to take place on the 25th of December, but was postponed until the 6th of January, 1856. It did not take place at all, on account of her severe illness. On the 28th of January, she returned to France. By the advice of physicians she resolved to pass the Winter on the Nile River, in Egypt. She returned to France in May, 1857. She was anxious to see her eldest son Alexander. She had two sons, the youngest was named Gabriel. She loved the eldest only and used to say that Gabriel would be his brother's coachman. Alexander resembled his mother. Her head was small, her hair a dark chestnut, the eyebrows well drawn, the eyes the same color as the hair, but so deep set they looked black; perfect teeth, the nose beautiful, the face long and oval, inclined to be pyramidal. In size she was about the middle height, the hands pretty, expressive and well cared for. Alexander was acknowledged by his father as his legitimate son. Rachel's health grew worse, she accepted an invitation to visit the "Villa Sardou" at Canet, near Cannes, south of France. She desired to live, and made every effort to divert her mind and regain strength. Her sister Sarah never left her during her last illness. Rachel loved gambling, card-playing, would cheat at the games and show her temper when she lost. Prince Napoleon visited her often. She was very superstitious. The first day of January 1858 was Friday. She felt instinctively she was going to die and remarked to her sister "I shall not live but a few days." Indeed it was only too true; she died three days afterwards. The mourners at her funeral were Messrs. Scribe, St. Beuve, Alex. Dumas, Halévy and other distinguished men. The sons were not present.

One day she was present at a dinner given by Victor Hugo; there were thirteen at the table. A year afterwards she wrote: "Pradier gone, Count D'Orsay dead, Alfred De Musset dead, my sister dead, Victor Hugo and his wife in exile, and my own illness prostrates me." She was a believer in fortune-telling by cards; her mother would shuffle the cards and tell her if she was going to be successful or not in a new role. Rachel was never particular about keeping her word. She gave Leon De Beauvallet a beautiful sabre of a fine Turkish pattern. He told some friends afterwards: "She cannot have it back, for I have put a chain upon it."

One day she dined with a gentleman and observed a beautiful silver vase filled with flowers.

"Oh!" said Rachel. "How beautiful!"

"If you will accept the bouquet you are welcome to it, mademoiselle."

"Ah, non, monsieur! It is not the bouquet I admire so much, it is the vase."

"Mademoiselle, it is yours if you desire it," said the gallant host.

Before leaving the house Rachel asked the loan of his horses and carriage, saying "that she could not think of taking such a valuable vase in a hired cab. He granted the request, and as he handed her into his carriage remarked:

"Mademoiselle will not forget to return my horses?"

She attributed her failure in this country to the fact that she had started on Friday. She has a tomb in Jerusalem. Rachel's early life was full of struggles. Her education had been sadly neglected, she had to educate herself as best she could. Her brother Raphael managed her affairs in this country. She was a failure in comedy, but loved the soubrettes of Molière, which she attempted to play but twice only. She was the first to originate the stage tradition of kneeling to the crucifix in *Marie Stuart*. In the presence of Elizabeth, she grasps the cross, and kneels to it, not to Elizabeth as the action would seem. Ristori, Modjeska, Janauschek, Bowers and other modern artistes have copied this movement with success. Nance Oldfield, the celebrated English actress, was the only one that resembled her in style.

## RECENT ENGAGEMENTS.

A. W. Stevens, formerly with Fred. Bryton, has been engaged for the Robert Elsmere company; Louis Johnson has been secured as stage carpenter for Edwin Mayo's company; Mrs. Post for Monroe and Rice; and Mrs. E. M. Post and Catherine Lingard, now with the Little Tycoon company, for Monroe and Rice for next season; F. M. Kendrick for Lillian Lewis' *As In A Looking Glass* company, which opens its season at Richmond, Va., on the 22d inst.; Gypsy Alcott for the role of Ricketty Ann in the *Old*

Homestead road company. Wilton Lackaye and Adelaide Stanhope have been engaged for Minnie Maddern's company in the production of *Featherbrain* at the Madison Square Theatre.

## THE HANDGLASS.

Just about this season of the year, managers shake their heads and tell how frightfully Lent has affected the theatre attendance. But its the circus all the time, and they know it.

\* \* \*

One never knows what to expect at a menagerie. Two live *Evening Sun* reporters in a lions' cage astonished and delighted an audience recently in this city. They were warned not to attempt the feat of entering, but they smiled sardonically and confidently lit cigarettes—their accustomed brand, "Undertakers' Hope." It is said that the unfortunate animals (the lions) retreated to the back of the cage, dreading an interview; sniffed—just once—and then curled up in a corner completely overcome. At this writing the poor beasts (the lions) are reported as able to sit up. It is to be hoped that the S. P. C. A. will interfere and prevent a repetition of this outrage.

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A Western dramatic critic, writing to the *Profession*, remarks, with charming *naïveté*: "If you people would only play more to the folks who pay their money to see you, and less to us deadheads there would be more fun all round."

\* \* \*

Madame Dis de Bar occupied a box at Dock-stader's last week during the performance of *Kellar*, and threw a bunch of roses, with unerring aim, at one of the Spanish Students on the stage. It fell upon a bald-headed but otherwise unoffending man in the orchestra, while the musicians, with wierd inspiration, struck up "With all her faults I love her still."

\* \* \*

An exchange, writing of the play pirates, who stole Peck's Bad Boy, says: "Anyone who would steal Peck's Bad Boy would steal a red hot stove; he would steal Herr Most; he would steal the Philadelphia *Ledger*; he would steal a ticket for Only a Farmer's Daughter; he would steal for the sake of stealing."

\* \* \*

## THE SUPERB GENIUS.

(Dolce Andante.)

An actor had a jug of gin,  
And when he went to play  
He hid it darkly in a box,  
Till he could come that way.

A super saw him hide it there,  
And deftly made a scoop,  
So when the actor came again,  
The gin was in the soup.

—Washington Critic.

\* \* \*

An English milliner has invented a theatre hat for ladies which can be closed up and sat upon. If some one will only originate a plan by which the clove-loving young man can be sat upon, we may be happy yet.

\* \* \*

An exchange tells of a would-be actor who applied to Mr. Palmer for a position. Mr. Palmer, in his quiet way, said:

"What claim have you to being an actor, and why do you adopt the stage as a profession?"

"Well," replied the W.-B.-A., "you know, I must live."

"Not necessarily," replied Mr. Palmer.

This recalls another story of this long-suffering manager, who, by the way, is reported to have read seven thousand plays during the past seventeen years—all bad but four. A well-known theatrical agent called upon him in regard to an aspiring young thespian who had been in one of the M. S. road companies.

"Does he know anything, Mr. Palmer?" asked the agent.

"Know anything?" repeated Mr. Palmer with tragic emphasis, and then, in a hoarse whisper, "My dear boy, he doesn't even suspect anything!"

\* \* \*

A paper, published in Philadelphia, breaks it gently to us that a Chinese theatrical troupe are going to appear here next season. It is said that they have been given Imperial permission to come over. With memories of the Chinese alleged musical band that accompanied The Pearl of Pekin company, burning in our brain, we would respectfully but firmly ask, Who gave anyone permission to give them Imperial permission to "come over?" We have seen the ossified man without a quiver; we have sat through six encores of "Signor Bing-Binger;" we have witnessed East Lynne, as portrayed by local talent at Astoria, L. I.; we have learned to suffer and be strong; but we are weak and human, and we draw the line, with eloquent distinctness at the Chinese theatrical troupe.

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Dr. Talmage says that "he takes it for granted that the scenes depicted on the bill-posters actually take place in the theatres." He has, evidently, never been lured into a Bowery museum, only to have his fond hopes crushed, and to find nothing true but the *Fat Woman* and the *Tattooed Man*.



## THE FIRST COMMANDMENT.

If your eyes be weary with weeping,  
Or heavy with tears unshed,  
If the hope of your heart lies sleeping  
With grave-grass overhead,  
You must smile though your pallid lips tremble!  
You must smile though your heart is sad!  
You must smile though your heart is sad!  
You must smile though your heart is sad!

If the sands of the desert be burning  
The palms of your feet as you tread,  
While your heart, with desolate yearning,  
Seeks in vain some oasis ahead,  
You must dance, though life's music be broken,  
And strangle your pain and be proud!  
For the world's first commandment unspoken,  
Is: "Thou shalt not sorrow aloud!"

April, 1915.

HELEN TEN BROECK.

## THE ACTRESSES' CORNER.

THE BEST OF IT.

If choice were given us to be beautiful and had or ugly and good, I wonder how many of us would weaken!

If it were to be homely and clever or beautiful and stupid, I fancy almost any of us on the stage who think twice would jump at the former.

If we may not have brains, position or money, give us beauty; but with the first three, or the first alone, we can take our chances and not feel that our good-looking sister has the best of it.

While we all of us—women as much as men—give homage to beauty, yet I fancy it is less the great factor in a woman's living than it used to be.

Things have changed, and we homely mugs may hold life's wife if we will.

I get sick and tired of being told by men that we women all wish, if not openly, then in our hearts, that we might change places with our brothers.

The fact is, the modern girl, if she will, has the best of it all around.

I suppose that long ago, when woman's ambition and equipment fitted as exactly her sphere of wifehood as does the equator fit the earth, she was happy and content, and did not wish herself a man.

Time came when her brain began to quicken; when, besides being a woman, she began to be an individual, and yet the world granted her only the old, small round of possibilities. In that time, I suppose, we became miserable, and kicked and wished we were men.

Wished we were free, as were men, to grow, to live, to feel, to do.

Free as were men to lay our fingers on the world's pulse and feel the beating of the time.

Free to make our own lives, to use our own heads, to hold in our own keeping our hearts. The present time, however, does grant us all this.

If our ambitions have widened, so has—has it not?—our "sphere."

Again, as in times of old, ambition and equipment may, if we choose, fit us to our round of living.

Therefore, again we may be happy and content, and not wish ourselves men.

We have not only equal chance with men but, as I said at first, we have the best of it.

To come down to little things. If a man wants a window opened in a car, he must do it himself. If he wants to get through a crowd he must fight and probably fail. If he has a bundle to carry, he must carry it himself, heavy or not. If he is getting on a car, he must step over so high, no one helps him. If he loses his way in a queer town, no one is likely to turn back and show him. And so on, and so on.

In all the little ways that make life pleasant or hard, it seems as if the working girl has her path smoothed for her, does it not? and that a dozen times a day she has cause to be glad she is a woman.

We, all of us workers, men and women, wish for and struggle for money, or fame, or position.

But we are all after just one thing, power.

It is the same greed, whether it makes the patriot forget his country, or the coquette forego her conscience.

To see our own individuality dominate that of those about us, we all dream it, in one way or another.

To be lifted above men's heads by their own eager hands; to hear the echo of our own name falling from lips that are afar off; to know that our deeds, our words, quiver men's hearts, be it with fear or love or admiration; to know that lives are moulded by our influence and eyes, that never looked upon us, closed with tears or brighten at what we have done.

Power! It is all the world has to give that is worth the winning. Call it money, fame or love—it is the same thing! Power—whether we rule men's action, influence their lives or, for even a little space, control the beating of their hearts.

Student, actor, author, artist, we are all working for the same thing.

And what creature is there so equipped as a woman to hold in a white hand the reins over the neck of the world—a woman, when her eyes shall see clear and far, her mind be broad and balanced true, and her heart still a woman's?

At our command is our own strength and the man's strength, too; our own achieve-

ments and his, too; our own life and his, besides.

Do we want the fruit that hangs high on life's tree? We may climb for it ourselves or he will fetch it.

Would we reach the top of the hill? So far as we will we may walk, and then be carried.

Would we have beauty? If our glass deny us, still may we win it in some man's eyes.

If we do great work, as men's work goes, the world rings with it. If only fair, still are we praised; if we fail, none laughs and we are no less dear to one.

I suppose, that is the best of all.

We may fight, accomplish, rule; yet when time comes the glory of serving is ours.

We may win what we will in the world; yet when time comes we have still our own special kingdom to rule in.

We are glad we are women are we not—all of us? POLLY.

P. S.—Some one whispers: "Think of our bangs and the trouble of curling them." Nonsense! They have to shave—that's worse!

## A HOME IN THE COUNTRY.

March went out like a lion: but *das macht's nichts aus*—we know it was only a futile effort to prolong the reign of Jack Frost. Spring is with us, and will, in a few days, coax the buds out on the trees and the birds on the boughs. Our professional season will soon be finished. Another month and most of us may "fold our tents, like the Arabs, and silently steal away." The question is, "Where to?"

Oh, my dear friends, be exhorted to set up a little home in the country. There comfort, peace and tranquility may be picked off the bushes for a song. I know it, for I have set up the aforesaid L. H. in the rural districts, and there I shall abide, if the adjacent bucolics will permit the invasion. All the spare change of the season has gone there, instead of into new hats, dresses and gloves, and into pool, cigars and other etceteras, for be it known, I travel in double harness, and my other three-quarters likes cigars and things.

A home—just think of it!—where one may really rest, away from the glare of the next door neighbor, who has all the year been within hearing and seeing distance. What joy! I may twist my hair into a wild knot and fly over the woods in search of violets, and find them too; or the hair may drift at the mercy of the winds and the bushes and nobody can say "nay," because nobody sees. Only, pray with me that I may not tear my hair before I am through with my little home in the country. If a wee, small bird whispers just now that "it looks that way at the present writing," don't believe it for it is one of those miserable little English sparrows that we try to drive out from paradise that says so.

However, things have been rather difficult, and are so still, but with a stout heart I push ahead toward the heavenly rest of my little home in the country. The place is all a poet could desire, but the roof leaks, and refuses to withstand a blizzard after numerous outlays for roof-mending. The barns are commodious, but our horses will die unless the stable is hedged in, somewhat, from draughts. Incidentally, it might be remarked that the horse has delicate health anyhow and needs to be coddled. His gums have become ambitious and promise to outdo his teeth in growth, and his legs are disposed to obtrude upon each other, somehow, so that one or two of my flannel petticoats that cost \$12 each have to be sacrificed for bandages. But that is nothing. What is twenty-four dollars worth of flannel petticoat compared to a good two hundred dollar horse that one bought for sound and in the enjoyment of good health and a clear conscience? Particularly when one does not require them in Summer (I mean the petticoats). Besides, I could sell the horse in the Fall and buy more, if he does not break down altogether (not more horses, but more petticoats. He will not plough, and that settles it. Rather than demean himself in the field, he stops altogether and ruminates on the unhappiness of horsehood—licking out to the right and to the left meanwhile, in a manner to preserve a respectful distance from the rest of the animal kingdom. Yet he is a valuable horse, and at the sale I shall use the same words that the horseman in New York improvised when he twirled my \$200, out of my purse into his, and saddled me with a real Abdallah (without a saddle). We bought a nice harness, too, for \$20, at the instigation of the horse thief—I mean the horseman. It is too small for our horse, but we can lend it around to the neighbors and make ourselves really popular thereby, and buy another harness, when we can get the money to pay for it. All in all the horse as it stands in our pretty stable with ten dollars worth of straw over its head to keep out influenza or pneumonia, is a good investment.

I have already opened up correspondence with prosperous glue factories in view of chances of having horse-dish to sell in the near future. Is it not a blessing that we can

always turn some way for reimbursement in this go-ahead country?

Chickens have always been my favorite hobby, and now I am able to revel in my fad. Chickens are growing almost *ad lib.* on our place and fresh eggs are as sweet as honey there. The hawks swoop down almost daily and nab a pet pullet or two or a particularly pert rooster, and make for the woods to enjoy their stolen repast, and our man almost always sees the thief when he is a little too late; but then his gun is locked up in a closet in the house for fear it will go off and scare the girl in the kitchen.

The incubator (oh, yes, we have an incubator) does not incubate as regularly as it promised before it was paid for. In point of fact, it has not incubated at all. We have had several batches of baked eggs that had to be buried to keep the dogs from acquiring an appetite for baked eggs. We now have three hundred eggs under way, and if nothing happens to prevent, we expect to furnish Delmonico with all of his finest early broilers this season at \$5 a broil.

The dogs are our only perfect investment thus far. There are but three, but they are beauties, and they are willing to live on one meal and a stray broil for the sake of establishing us and giving us a home-feeling in our new venture. I am grateful to the dogs. Had the men involved behaved with half their consideration my heart would have been lighter at the prospect of Spring thaw and time for planting. You see, we can't be there and on the road earning the money to become country squires at the same time, so we engaged a man who knew everything about farming. By his skill we could clear \$500 the first season on a green garden. Glory! I went and spent my last savings for a new dress on the prospect of our garden profits.

The man proved a howling fraud. He ran in debt at the butcher's, the baker's, and the candlestick maker's, and at the nearest gin mill he established a credit in our name that was imposing to survey. He lived on porter-house steak with accessories, and complained to the neighbors that we starved him. He was hard to bounce, but by dint of bribes and tips we induced him to vacate our premises without bloodshed, and no further trouble than the temporary loss of one of our best dogs, that he whistled off with him.

It cost one fight and a twenty-five-dollar reward to recover the dog. But these things would be so different if we could only be on the place ourselves, then the dog would not have gone, and for the matter of that, the man might not have gone either, because he seemed only to want somebody to thrash, to settle the question of staying away altogether. He never thought to set the house on fire; yet there is no telling he may have, and dismissed it as impracticable, because he wanted the house to live in. We shall not let him live there if we can prevent it.

Our present man wears a blue ribbon, and is a church member in good standing. It is true he is not very strong, and can't get around very lively, and he is wholly averse to work. But we firmly believe in his integrity far enough to trust that he will not carry off the farm before we can get there, or run us in debt beyond what we can pay up next season if we are fortunate enough to obtain good engagements.

MRS. HAYSEED.

## THEATRES BURNED.

The Grand Opera House at St. Joseph, Mo., was destroyed by fire, which broke out a few minutes past 12 o'clock, midnight, on the 1st inst. The members of the Clair Patee company who were playing a successful two weeks' engagement there, left the house at about 11 o'clock, the stage carpenters, the gas man and one or two others remaining to close up for the night. The gas man was the last to leave the building, and in about ten minutes afterward, according to the carpenter's story, flames were seen shooting through the roof of the building. The fire originated on the back part of the stage, and Manager Close and all the members of the Clair Patee company assert that there was no fire on the stage when they left. Manager Close's loss is about \$6,000 with insurance on the house amounting in all to \$4,000. The house has cost him about \$10,000. He will rebuild and the new structure will be superior in all respects to the old one.

The Clair Patee company's loss amounted to about \$7,000. Edith Arnold lost her wardrobe which was valued at \$5,000, besides jewelry comprising a diamond necklace, breast-pin, bracelets and rings which were in trunks in the burned building. The other members of the company lost nearly everything belonging to them, among which were several heirlooms which money cannot replace.

The People's Theatre at Canton, Ohio, was burned down to the ground on the 29th inst. The fire originated from a stove in the auditorium. Manager Shaefer of Shaefer's Opera House tendered the use of his house for a benefit to Manager Weber of the ill-fated People's and the company which was playing there that week.

## PROFESSIONAL DOINGS.

JENNY KARSNER has resigned from W. J. Scallan's company.

ROLAND REED devotes the whole of next week to Elk benefits.

MANAGER F. F. PROCTOR has no longer any connection with Over the Garden Wall.

WILL H. MAYO closed with the He, She, Him and Her company last Saturday night.

STEWART ALLEN has signed with E. H. Macoy for The Silver King company 6 - next season.

DONNELLY AND GIRARD will present their new play, The City Directory, by Paul Potter, in May.

EUGENIE NICHOLSON, late of the Little Tycoon Opera company, is disengaged for the Summer.

The authorities at Urbana, Ohio, ordered the bills of the Rose Hill Folly company to be covered.

CHARLES J. CAMPBELL, the tenor, has been re-engaged by Rudolph Aronson for the Casino next season.

J. B. POLK is to appear in The Silent Partner, a new comedy by Herbert Hall Winslow, in San Francisco during June.

MARSDEN's comedy Cheek will be placed on the road next season by W. Frank Calder. Charles Bowser will play the leading role.

HERMANN's Transatlantic Vaudeville company will open its season and that of the Bijou Theatre simultaneously on August 26.

T. H. WINNETT has perfected arrangements with William Harris for the production of Passion's Slave at the Howard Athenaeum next season.

The Florences are taking a fortnight's rest, prior to closing their season with the engagement of April 22 at the Walnut Street Theatre, Philadelphia.

JOSEPH ADELMAN, leading man with the Floy Crowell company, is reported to have made a fine impression this season in such varied roles as Ingomar, Faustus, Fagin, etc.

The new play which Doré Davidson and Ramie Austin will present next Summer is entitled Guilty Without Crime. Miss Austin's part in the play is said to be peculiarly fitted to her.

HEERMANN played the banner week of the season at the Hollis Street Theatre, Boston, last week. At both performances on Fast Day (Thursday last) the orchestra were forced to occupy the stage.

This new theatre in Birmingham, Conn., recently leased by Manager Jacques, was opened on the 2d inst. Drifting Apart was the attraction and the house was packed. This makes three theatres, as fine as there are in New England, under Mr. Jacques' control.

COL. CHARLES SHAW, late associate manager with Mr. Jacobs in the Toronto Opera House, has sold out his interest to Mr. Sparrow, of Montreal. It is said that Col. Shaw is interesting some capitalists in a project to build a theatre in Toronto for first-class attractions only.

It is among the probabilities that there will be a legal contest between Nat Goodwin and Irene Ackerman, who claims to own a play which was copyrighted under title of The Gold Mine and produced at the Lexington Avenue Opera House in this city on January 3, 1887.

EDWARD ROSE recently assumed the part of Nicholas Karchicheff in the Red Roubie at short notice during the company's engagement in Philadelphia, and is said to have given entire satisfaction. The part was formerly played by Mason Mitchell, who has been assigned to the leading role.

The American Ideal Opera Company, a new organization, will open a road season of ten weeks at Richmond, Va., on May 13, going thence South and beginning on June 2, a three weeks' engagement at Galveston, Texas, during the military drill in that city.

DELLA FOX's season in her new play, Pretty as a Picture, which is a legitimate musical comedy without farce element, will open at Trenton, N. J., on September 2. The first week's stand will begin on September 22 at St. Louis, which is that lady's home. The subscription sale for the engagement in this city amounts to fully \$2,000.

EDWARD TERRY has purchased the London and English provincial rights of J. W. Pigott's comedy, The Bookmaker, and will play it as soon as existing contracts permit. Edward Michael, Mr. Pigott's representative, is also negotiating by cable for the sale of the rights of the comedy for this country.

WILLIAM GAREN and DAN MASON have taken the farce-comedy of Over the Garden Wall for the balance of the season. Last week they played a good engagement in Baltimore in spite of the bad weather. H. R. Hayden is acting as the business agent, while Mr. Garen is managing the organization.

LOUIE K. QUINLEN LEWIS has christened his infant son and heir Henry Dixey Lewis. Mrs. Lewis was formerly a member of the Adonis company, and Mr. Dixey, upon hearing of the little stranger's arrival, thoughtfully sent a handsome silver mug and gold spoon to the youngster who is to bear his name.

ALEXANDER SPENCER, music director of the Corinne company, has contracted with the Meech Brothers, managers of the Star Theatre, Buffalo, to give a Summer season of opera at that house, commencing about June 17. The troupe will be known as the Spencer Opera Comique company, and Mr. Spencer says that besides standard successes he may produce several new operas.

PHIL GOATCHER is painting the Great Crystal Palace scene for King Cole II., which is to be produced by Prof. Herrmann at his Broad Street Theatre, Philadelphia, on the 2d inst. From Philadelphia the piece will go to the Grand Opera House, Chicago, for ten weeks and will open at the Bijou Theatre in this city on October 7, for nine weeks. Richard Barker, the English stage director, will have charge of the rehearsals.



## THE JAY'S SOLOOOUY.

"What will you do in the Summer?"  
Says a fellow pro, to me,  
And he glances askance,  
At my Plymouth Rock pants,  
Which is prominent at the knee.

"I shall run over to Paris,"  
Says he as we do Broadway,  
But it's only a bluff,  
For I know well enough,  
He ain't seen a "Tuesday" since May.

I don't take no stock in blowing,  
I know I am one of the "Jays,"  
And I'd go with Ned Rice,  
At a Summerish price,  
And play Sundays and matinees.

It's strange how folks tastes do differ—  
There's sanguine Billy, who raves,  
As he studies the map,  
For his annual snap,  
For which all the Winter he saves.

Then look at our great comedians—  
What? (Well, they get there just the same).  
They'll yell themselves hoarse,  
As a matter of course,  
At every fresh baseball game.

Then again, there's the yachting actor,  
Who thinks he can sail, you bet!  
Bah! The ship, to my mind,  
Is the *Pinafore* kind,  
Where a cove don't have to get wet.

Now, some they fancy a farm-house,  
While others for Europe crave;  
Give me six weeks sure  
At cool Baltimore,  
Or a month at Udrig's Cave!

No, I don't give two cents for Summer,  
I'll "fake," and I don't want the earth;  
But there, as I say,  
I'm only a "Jay."  
You can take it for what it's worth.

MADEIRAINE LUCETTE.

## LONDON NEWS AND GOSSIP.

MARCH 27, 1889.

If present arrangements hold good, we, poor devils of dramatic critics, will be at the end of what we are pleased to term our wits, this Easter. There will be more important theatrical novelties to the square inch on Easter Saturday—that is to say, on April 20—than on any similar occasion within easy memory. This is speaking by the card or programme, or bold advertisement duly set forth. Speaking for myself, and from some knowledge of what has yet to be done before present arrangements can be satisfactorily carried out, I should say it is extremely probable that many of these arrangements will have to be re-arranged.

To begin with, there is Pinero's comedy *The Profligate*, with which the new Garrick Theatre is to open on this much desired date. The theatre is as near ready as makes no matter, and the rehearsals are well advanced. Everybody concerned is delighted with his or her part, which is usually a bad sign. *Abstinent*. Up to now, I see no reason why *The Profligate* should not come up to time.

Next on my list is the Haymarket, which it is understood will, on the same night, put up Henry Arthur Jones' at-last-irrevocably-named new comedy, *Wealth*. Rehearsals there commenced early last week, and ever since, the company have been grumbling all the time. This is usually a good sign. I sincerely hope the superstition may in this case prove well founded. Jones is a worthy man, and I have much respect for his work. I fear, however, that postponement is imminent, and that *Wealth* deferred will once again make the heart of Henry Arthur sick.

There seems no reason to doubt that Cellier and Stephenson's new comic opera will be produced at the Lyric on April 20. It was indeed time, for Dorothy has long been on her last legs. It has now been definitely decided to christen her successor Doris. Originally they were going to call it *Dorcas*. I don't know why Cellier and Stephenson chose either name—unless because the first syllable is the same as that of their big success. If Doris' music be as good as Dorothy's, they can afford to dispense with this precaution, and if it isn't, their cunning will not avail them.

The *Harbor Lights* is to be revived at the Adelphi on April 20, the theatre being closed during the preceding week in order to put on our old favorite with proper *éclat*. If the experiment proves satisfactory *The Harbor Lights* will be run until such time as Sims and Pettitt's new melodrama is ready for production at this house.

Lastly, Richard Henry's new burlesque *Lancelot the Lovely* is, according to the Avenue management, to be produced on April 20. Here again I should say that postponement will be found necessary—at all events until the Monday following.

At Terry's on Tuesday there was given a matinee of Bronson Howard's comedy, *Young Mrs. Winthrop*, in which piece Miss Kinharvie (from your regions) made her first bow to a London audience. *Young Mrs. Winthrop* is, to my thinking, a gem of a play, a gem that only needs a little more polishing in the last act. In this city it has hitherto never been a financial success, and never a favorite with males, perhaps because it gives away the males' game a bit too much. But woman (as my dear live, say I!) revels in the piece,

and I am told that in New York and other cities of the Union she went to see it all the time.

Wednesday's performance was not altogether to my liking. With the exception of Alfred Bishop who played Buxton Scott, and F. Kerr who was the Dick Chetwyn, the men were not good. The elder Mrs. Winthrop as Miss Moreland did not make one forget Lydia Foote's charming representation of that character at the Court; nor did Marie Linden's Mrs. Dick Chetwyn (bright though it was) come anywhere near Mrs. John Wood's fine performance of the part. Miss Cudmore was a sweet Edith, however. Miss Kinharvie who, of course, played the young wife, struck me as being quietly stagey, if I may use the term, but she gave proof of possessing considerable dramatic ability all the same, and I have no doubt that she will yet do better. As for her frocks—well, they were poems, and don't you forget it.

At the Strand, yesterday afternoon, there was tried at a matinee given by Charles Groves (comedian) and C. Irvine Bacon (his business-partner) a new drama written by the long-prolific novelist and fast-becoming prolific playwright George Manville Fenn. This was called *Her Ladyship* and it possessed a wealth of powerful materials, but unhappily these were badly compounded and hence several situations inherently strong, failed to make the desired effect. Under these circumstances, I will not now enter into details of the plot for I feel sure that with careful revision Fenn will yet turn this into a far better play. It were a thousand pities that so much workable matter should be wasted. Of the acting, the chief scoring was made by Lingi Lablache, Edmund Gurney, John Beauchamp, Amy McNeill, and that clever old woman, so honorably known on your side of the Pond, Mrs. Julia Brutone.

At the Comedy (where there have been of late many alarms and excursions between Manager Charles Hawtrey, Comedian Penley and Actors Everard and Lestock—the last two being also the authors of *Uncles and Aunts*) there was produced a new three-act farce, written by Sydney Grundy, and entitled *Merry Margate*. Now, Margate is, as most people know, a very breezy and healthful seaside resort on the Isle of Thanet, Kent, where heads of families who cannot afford swaggar resorts most do congregate in the holiday season. But a very strongly-marked feature of Margate is the Cockneyism—or, as one may say, the *Arry-cum-Arrietism*—that prevails. Hence the selection of such a scene for a farce would seem to promise well. Grundy, however, albeit one of our smartest dramatists, has simply turned on a very conventional tap and turned it on clumsily. Even the dialogue, usually Grundy's strongest suit, is mostly feeble and strained. The characters borrow one another's names and profess to make love to each other's wives and sweethearts in a fine old-crested way, which, coupled with the persistent lugging-in of reference to Tories, is utterly unworthy of such a writer as Grundy, and that's putting it mildly. *Uncles and Aunts* wasn't much to boast of, but it *did* give opportunities for acting. *Merry Margate* doesn't even do that, and the sooner the author takes it away, the better for his hard-won reputation.

Little Penley (in false calves and tight trousers, which prevent him sitting down, as J. S. Clarke used to suffer in *Among the Breakers*, you know), Rutland Barrington as a Militia Colonel, who is a tailor when he is at home; E. W. Gardiner, the lively Lottie Venn, the versatile Susie Vaughan and the artistic Sophie Larkin (happily recovered from her late terrible illness) all worked nobly. The author, foolishly, I think, responded to a half-hearted, but didn't seem pleased at her reception by a large portion of the pit and gallery.

To-night we (of what reporters call the Fourth Estate) are due at the Opera Comique, to pronounce upon the new drama, *The Panel Picture*, written by young Outram Tristram, author of *The Red Lamp*. Up to the last week or two B. C. Stephenson was named as part-author of *The Panel Picture*, but his name has now mysteriously disappeared. The piece is based on something out of Balzac, and next week I hope to tell you all about it.

On Tuesday next, at a vaudeville matinee, there is to be tried a new drama by Mrs. Arthur Stannard (or "John Strange Winter," as she prefers to call herself). The new piece was, at first, christened *A Tale of Tommy Atkins*, but it is, up to the time of mailing, entitled *Rumor*.

Next Thursday, the long shut, new Shaftesbury will reopen for the afternoon in order that Calumny, a new drama, adapted by Malcolm Watson from the Spanish, may be tried, the occasion being W. H. Griffiths' annual matinee. Miss Wallis (wife of Lessee Lancaster) will, of course, play the female lead.

John Crucifix Smith, who, after so many

years' hard work in the provinces, made his first London experiment as stage-manager of the Shaftesbury, when it opened last September, died this week. Poor Smith was in bad health when he came home, and I suspect that his much-commented-upon failure at the Shaftesbury did a good deal towards hastening his end.

Somebody has put it about that Willie Edouin was about to take Toole's for a short season, in order to test a new piece called *Run Wild* (like your American piece, *Running Wild*, eh?) This soft impeachment Edouin denies. As a matter of fact, Toole takes possession of this theatre again himself at Easter.

W. W. Kelly manifested me last Saturday, to the effect that he was starting that day per steamship *Alaska* for New York, there to arrange an American tour for Grace Hawthorne. He vouchsafed no further details, but as he will doubtless reach you long ere this does, I expect you will not be long in learning all necessary matters. Kelly is not the man to "lay low and say nuffing."

Little Mabel Love who ran away from the Gaiety, returned to the parental fold a day or two after I mailed you the pathetic details of her flight.

That popular theatrical organ, the *Stage*, has, after much persistency, caused our chief touring managers (some of whom are also big London managers) to form a mutual protection association against "Bogus" managers. It was about time something was done.

GAWAIN.

## KATE CLAXTON HAS NOT RETIRED.

Kate Claxton looked charming in a black Directoire gown when a MIRROR representative met her the other day at the Madison Square Theatre.

"I never had any idea of retiring from the stage," she said, "and how such a statement got in the papers, I do not know. The only thing that could have started such a rumor is the fact that Mr. Stevenson intends to go into business, in connection with the management and sale of a new table water. As you know, I was taken ill in Minneapolis, my illness being, I think, similar to that of which young Mr. Mackaye died. The fact that, after fourteen seasons on the road, I had for the first time to break up my company, may have had much to do with the number and length of the newspaper reports regarding my illness. From the fact also that I was so prostrated that I had to be carried about, probably arose the report that I was paralyzed. Edie Ellis is now playing my dates, while I am resting under my physicians' orders.

"This Summer I intend staying quietly at home at Larchmont. I am of a naturally strong constitution, and by degrees I am shaking off my illness, though I am still far from well. Next season I propose to act, but I am not going to make a regular route or go very far away from home. I will only play in such places as Mr. Stevenson can also be in, probably Boston, New York, Brooklyn, and perhaps Baltimore and Washington.

I have a number of Frank Harvey's plays which I intend to sell or rent. The plays include *The World Against Her*, *Cruel London*, *A Woman's Glory* and *The Land of the Living*. Everyone of these plays has been produced, and all are successes. *The Land of the Living* is Mr. Harvey's latest piece. It has been produced in the provinces, and is soon to be presented in London. I have also effected the purchase of the American rights of the four-act, military comedy-drama, *Bootsie's Baby*, which has had a run of 350 nights in London while other companies are now playing it in the provinces. I expect Mr. Bruce, the Englishman with whom I have negotiated regarding it, to come over and produce the play in this country. *The Two Orphans*, is absolutely my property, and I am willing to rent it for certain cities next year.

## GOSSIP OF THE TOWN.

DAVID HENDERSON, of Chicago, was in town last week.

THE St. Felix Sisters are having a farce written for them by a Denver journalist.

J. CLINTON HALL has bought from Mrs. Ettie Henderson her drama of *Almost a Life*.

THE White Slave company will open its season at the Haymarket Theatre, Chicago, on Sept. 8.

WRIGHT HUNTINGTON has been engaged for the *Soldiers' Home* at Dayton for the Summer.

BARRY AND FAY's new play, *Little Lord McElroy*, will be produced at the Bijou next September.

THE Madison Square Theatre Company is rehearsing *Still Waters Run Deep* for the road repertoire.

T. E. MILES, the advance agent of Gardiner's *He, She, Him, Her* company, is to take out Zozo next year.

GEORGE H. ADAMS' little daughters are likely to be seen with a Fauntleroy company next season, as T. Henry French is now negotiating for them.

A CHICAGO syndicate will produce a new comic opera entitled *Adrielle* at the Union Square Theatre this Summer.

It is generally believed that Charles Dickson will star next season under the direction of his new manager, J. M. Hill.

THE total amount realized by the Actors' Fund benefit matinee at the Madison Square Theatre last Friday was \$1,643.58.

THE present engagement of the *Wife* company, at the People's Theatre, will be the last that the company will play in this city this season.

WILL MAYO, of the *He, She, Him and Her* company, is likely to take out his new farce, in a Muddle, next season, backed by a New Orleans man.

ROBERT BUCHANAN has written to Richard Mansfield, complimenting the latter on his performance of Richard III, which he says is "an absolute realization of that demonic creature."

GEN. GEORGE SHERIDEN will lecture at the Union Square Theatre, on next Sunday night, on "The Modern Pagan." The General's lecture is a reply to Col. Ingersoll and his agnostic tenets.

MRS. MCKEE RANKIN, who in future will be known as Kitty Blanchard, is reported to be doing an excellent business, under the management of E. E. Zimmermann. She will continue under the latter's control next season.

M. COQUELIN, *and* M. Coquelin, *filis*; his manager and agent, Mme. Durand and De-Claser and Miles, Barretty and Kerwick of the company, sailed for France on Saturday, on *La Bourgeoisie*. The other members of the French company sailed on the *Rhyndland*.

SIDNEY ELLIS is authority for the statement that Charles A. Gardner has inherited \$150,000 from a Scotch member of the MacKenzie family, and that in spite of this good fortune he will continue his tour toward California.

CRESTON CLARKE, who was obliged to close his season at Milwaukee, week before last on account of illness, is sojourning with friends in Baltimore. He is much improved. Mail matter for Mr. Clarke may be addressed to him, care of Holiday Street Theatre, Baltimore.

Mrs. James Owen O'Connor requests us to state that while at Rochester, N. Y., her husband, for one ten-minute "turn," received five and six calls nightly. "The score or so of disturbers were a hired clique," she adds, "and no 'net' was used."

MANAGER TILLOTSON states that the report that Alice Vane closes with *Zig-Zag* soon is incorrect. She is re-engaged for next season. Mr. Tilletson has abandoned his idea of playing a Summer season at the Bijou, as he is afraid of scorching weather.

MANAGER POWER intends having two separate companies on the road next season, one to present the *Ivy Leaf* exclusively, and the other *The Fairy's Well*, instead of both pieces being presented by the same organization, as was done the past season.

ALMOST \$1,000 worth of scenery is to be used in the second act of *Featherbrain* in its coming production by Minnie Maddern at the Madison Square Theatre. The spiral staircase which will run from the ceiling to the flies cost \$300. The play will be put on under the supervision of David Belasco.

THE following is the roster for the production of *Dreams*, which "Patsy" O'Brien and George Krewolf are to put on the road shortly: Florence Throff, Marie Cahill, Belle Sutton, Nettie Harrington, Tim Murphy, Lee Harrison, George Beane, Otis Harland and William McDonald. Percy Gaunt, of *A Midnight Bell* company, is arranging the music. The season will open on the 22d inst. in Newburg, N. Y.

THE tramp of *The Old Homestead* will give way to the tramp of Prof. Bartholomew's trained horses on June 3, at the Academy of Music. There will be but two daily performances of the *Equine Paradox* throughout the Summer months, one at 2:30 p. m. and the other at 8:30 p. m. It is the intention of the management to run this entertainment until the opening of *The Old Homestead* for its second season at the Academy.

ROSSETTA WORRELL, of the Over the Garden Wall company, was married to W. F. Crane, a merchant of Toledo, O., in Baltimore, on Wednesday last. The ceremony took place after the matinee, and was performed at the personage of the Wesley M. E. Church. Mrs. Crane is a sister of Mrs. George S. Knight. She played her part as usual at the evening performance, remarking quietly to the members of the company: "I've been married to-day, and here's my husband." Mrs. Crane will continue her engagement with the company.

THE *Mask of Life* has been booked for a return engagement at the Lee Avenue Academy of Music, Williamsburgh, next season, and John A. Stevens is now negotiating for a month's run of the play at the Star Theatre, late in the Summer. He intends in the meantime to bring it out at the Bush Street Theatre, San Francisco, in June. Lewis Morrison, who is casting covetous eyes on the role of the villain, has made a good offer for the play.

DURING the engagement of the Francesca Redding Company in Phoenixville, Pa., the other day, a funny thing occurred to the comedian, Charles Theodore. Next season he intends to organize a company of his own and has been quietly advertising for a leading lady. Among many replies came one from Washington, Ind. It described the writer as of superlative beauty, splendid talents, and loaded with elegant costumes, for many different parts. Theodore replied that he would like to see the photograph of this divinity. It reached Phoenixville in due course, and to Theodore's vivid amazement was the picture of a negress, black as the ace of spades. A letter accompanied it saying that in the first letter the writer had forgotten to mention the little matter of color.







## IN THE COURTS.

## ANOTHER INJUNCTION AGAINST AMBERG.

Manager Gustave Amberg's troubles about the management of the Thalia Theatre, which started nearly a year ago, because of the fact that he submitted the theatre to H. R. Jacobs for the giving of English performances, are as far from being settled now as they were when they began. When Wm. Amberg, the owner of the theatre, succeeded in disengaging Amberg from the claim that he had violated the terms of his lease and had thereby tampered with the relation of landlord and tenant, Mr. Amberg took an appeal to the General Term of the Court of Common Pleas. That court last week reversed the action of the lower court dispossessing Manager Amberg, but granted permission to Mr. Amberg to take the case to the Court of Appeals, because the question raised affects large interests in the city and State. The court also granted a stay of all proceedings in the meantime.

Judge Ingraham has also granted an injunction restraining Manager Amberg from taking possession of the theatre and an order to show cause why a rehearing should not be had upon the original injunction to prevent the giving of English performances.

## MR. WALTON TO ANSWER FOR CONTEMPT.

When the sale of Dion Boucicault's plays was interfered with by Mr. Walton some weeks ago, it was found that he was violating an injunction of the Supreme Court, granted some years ago, prohibiting him from in any way interfering with these plays. At once Judge Dittenhofer, counsel for Mr. Boucicault, procured an order requiring Mr. Walton to show cause why he should not be punished for contempt of court. All efforts to serve him with the papers, however, were unsuccessful, and the motion was finally presented to Judge Patterson. He has just appointed Thomas D. Rambant referee, to ascertain and report the facts constituting the alleged contempt, and also to take testimony and report the whereabouts of Walton and why he could not be served personally with notice of this application. The referee is also to take proof of the value of the services of ex-Judge Dittenhofer upon this application, evidently with the object of making it a charge against Mr. Walton.

## LOOPHOLE FOR THE AMERICAN OPERA COMPANY.

The American Opera Company has gained a point by the decision of Judge Neuhoff of the City Court, in the suit of E. M. Dalton against Director Paris Godwin, to recover a claim transferred to him by the widow of J. J. Boyle. The deceased was one of the discharged singers of the company who recovered a judgment for unpaid salary. Mr. Godwin demurred to this complaint upon the ground that a claim of this character could not be transferred.

The decision of Judge Neuhoff is that the demurrer must be sustained upon the decision of the General Term of the Supreme Court, in an action against this very company. That decision holds that a cause of action brought by a creditor of a corporation against a director thereof for signing an annual report which is false in its material statements, dies with the person, is personal to him, and does not survive his administration.

## AMBERG'S ALLEGED BREACH OF CONTRACT.

Some months ago Gardner C. Hawkins made a contract with Manager Gustave Amberg to fit his new theatre in Irving Place with heating and ventilating apparatus. He claimed that he was to receive \$5,000 when the apparatus was put in place and \$5,000 one month later. He says that he has performed his part of the contract, but that the manager has not put his house in a suit. He has just been begun in the Supreme Court by Mr. Hawkins to have adjudged that he has a lien on the theatre property.

## MATTERS OF FACT.

Prof. Herrmann's enterprises, for this season and next, are on a scale of magnitude not excelled by any in the country. On the 2d inst., at Herrmann's Broad Street Theatre, Philadelphia, which is the only theatre in that city, which makes a feature of productions and runs, and in the home of comic opera, his thirty thousand-dollar production of King Cole II. will occur. King Cole is an entirely new and original musical pantomime, spectacular extravaganza, by Woolson Morse and J. Cheever Goodwin. It is said that it will be the most sumptuously mounted spectacle of the day. In King Cole's crystal palace, 2,000 crystal prisms will be utilized. The scenery is by Gutzmer, Young and Apjohn, and the costumes by Danian. After its run of ten weeks at Herrmann's Theatre at Philadelphia, it will be presented at the Grand Opera House, Chicago, for a ten weeks' run, beginning July 1, and from there it will go to the Bijou Theatre, for eleven weeks, commencing Oct. 6. It will be produced under the direction of stage-manager Richard Barker. Next season, Herrmann will add Evanescent to his illusions. It is the latest sensation in magic-art, and Herrmann has purchased all rights to it for this country, at an outlay of 15,000 francs. Herrmann's Transatlantic Refined Vaudeville, a specialty company organized in Europe and playing only at the leading theatres, will begin their opening tour at the Grand Opera House, at Chicago, Sept. 15 next. All communications regarding these enterprises will be received by J. B. Dickinson, general offices, Herrmann's Theatre, Philadelphia, or Geo. W. Lederer, 1145 Broadway, at Randall's Bureau.

Manager Matt E. Ryan, of the People's Theatre at St. Louis, Mo., announces that his house will be thoroughly renovated, artistically decorated and fitted up with the latest improvements for the season of 1900-01. Applications for open time will be received by Manager Ryan at the People's, or by his New York representatives, Klaw and Erlanger, No. 25 West Thirtieth Street, New York.

H. S. Taylor, dealer in American and foreign plays, authors' agent, etc., gives his personal attention to placing plays and collecting royalties. Mr. Taylor has his office in Klaw and Erlanger's Theatrical Exchange, No. 25 West Thirtieth Street.

The Avenue Theatre, at New Orleans, is said to be the first theatre in that city to open and the last to close season. This house is now booking for season of 1900-01. Applications for open time will be received by Manager E. J. Lowden at the Avenue Theatre, or his New York agent, offices of Gustave Frohman, No. 19 East Twenty-eighth Street.

Lewis Morrison as Mephisto in Faust is reported to be making a strong impression throughout the country. The piece is said to be the finest dramatic production of Goethe's immortal work ever produced on the American stage. It was played at the Grand Opera House in Brooklyn to packed houses all last week. It will be presented at the Boston Theatre in Boston for two weeks, commencing on the 2d inst. Mr. Morrison plays only first-class high-priced theatres. Applications for open time for season 1900-01 will be received by Manager Edw. J. Abraham, at the Boston Theatre, or New York representatives Randall's Theatrical Bureau, 1145 Broadway.

George Parker, singing and dancing soubrette, is at liberty.

Maudie Wilmet, soubrette and boys, is disengaged. Marie Louise Day, soubrette in comic opera, is at liberty.

All communications for Robert Downing will be received by his manager, Joseph H. Mack, at the Grand Central Hotel, New York.

"Competent," care of DRAMATIC MIRROR, desires a person of literary ability to collaborate with a playwright on a drama for immediate production.

Uhrig's Cave at St. Louis, Mo., can be leased for comic opera for season of 1900-01. It is said to be the finest at fresco theatre in the West. There is a hall attached for rainy nights. Thomas McNeary, 2100 Washington Avenue, St. Louis, will receive all communications.

It is announced that the copartnership heretofore existing between C. Lawrence Barry and George B. Upham under the firm name of C. Lawrence Barry and Co., proprietors and managers of the Redmund-Barry company, is mutually dissolved. Mr. Upham is authorized to settle the affairs of the firm and will continue the business of the Redmund-Barry company hitherto conducted by the above-mentioned firm.

Our German Ward, a new musical comedy drama, having a well defined plot and augmented by the Royal Lancashire Military Band and Harmonica Orchestra, spoken of as one of the finest corps of musicians traveling, will be produced during the season of 1900-01. It will be presented by a carefully selected

company. The band and orchestra will be handsomely uniformed. Applications for open time will be received by Manager Charles E. Day at the Star Theatre, Cleveland, O.

Charles Hower will tour in Fred Marsden's comedy-drama, Cheek, during the season of 1900-01, supported by a carefully selected company. All communications will be received by W. Frank Calder, at offices of Gustave Frohman, No. 19 East Twenty-eighth Street, New York.

Henry Lee, the American character actor, who recently made a pronounced success in The Cavalier in New York and on the road, will appear in repertoire at Albion's Grand Opera House, Washington, week of April 29; Albion's Holiday Street Theatre, Baltimore, week of June 10; Alcazar Theatre, San Francisco, week of June 10. Mr. Lee's repertoire includes The Cavalier, Shylock, The Lyons Mail, Louis XI. and The Bells. Time is being rapidly filled for next season. Applications will be received by John B. Tuft, manager, or John W. McKinney, acting manager, at the offices of Gustave Frohman, No. 19 East Twenty-eighth Street, New York.

Emily Rigi, until recently leading lady of the Mr. Barnes of New York company, is now disengaged and resting in this city. Miss Rigi has been a "bright particular star" with American audiences all over the country and is a decided acquisition to any company.

Manager Sam T. Jack, of Lilly Clay's Colossal Gaiety Company, warns managers against a person who claims that he can use the trade-mark "Lilly Clay's Colossal Gaiety Company." Manager Jack asserts that he alone has made the above title valuable, and the organization, which he represents, is the only one legally entitled to it. Mr. Jack states that if the person he designates will bring the question into court as to who has the right to the title mentioned, he will authorize his counsel, Messrs. Howe and Hummel to have the suit brought at once, as he is confident that the public will then learn that the only Lilly Clay's Colossal Gaiety Company is the one under Mr. Jack's management.

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Camden Opera House. Good open time for 1900-01. J. L. BRASINGTON, Manager.

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## IMMEDIATE OPEN TIME.

BRIDGEPORT. April 24, 26, 27, 29, 30, May 1.

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April 16, 17, May 9, 10, 11, 14.

## WILMINGTON.

April 15, 16, 17, 18, 24.

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## LILLY CLAY'S COLOSSAL Gaiety Co.

SAM T. JACK, - - Manager.

## WARNING.

There have been some "bluffs" recently made on the part of a person who very frequently figures in the courts, that he would stop the performance of Lilly Clay's Colossal Gaiety Company. I do not propose to advertise this person by mentioning his name, but I have this to say to the public, that although over two years ago a suit was commenced in the Supreme Court of the State of New York against me by the same person, to test the question as to who had the right of the use of the trade-mark, "Lilly Clay's Colossal Gaiety Company," which I alone have made valuable. Yet he has not had the courage to face me in court to test this question. The amusement public is aware of the fact that the Lilly Clay Colossal Gaiety Company, under any management, is an attraction which by strict merit has won for itself the encomiums of audiences all over the United States and Canada. I am now prepared to defend, as I always have been, the title of this name in any court, and under any circumstances. If the person who has been dragging about lawsuits desires to test this matter, I have authorized my counsel, Howe & Hummel, to try the issue at once, the sooner the better, and the public will then learn by decision of the Court, as well as by my statement, that the only Lilly Clay Colossal Gaiety Company worthy of notice, is that under the control and management of Yours respectfully,

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## BOSTON.

A good performance of Tannhäuser closed the first week's engagement of the German Opera Co. at the Boston on last Saturday night. The houses were very large throughout the week, and the applause at each performance was enthusiastic. Sometimes it was in places to make the judicious lover of music grieve, but on the whole the performers got no more than they deserved. The Trilby opened up a new world in music to hundreds who heard it, and we may confidently expect an era of Wagnerian music to begin with date. Monday evening The Meister-singer was presented. The bill for Tuesday is Rheingold. Wednesday, Die Walkure, Thursday, Siegfried, Friday, Götterdämmerung, and Saturday afternoon Die Meistersinger.

The California Opera Co. opened at the Globe on Monday night for a week's engagement in Said Pasha.

Joseph's Sweetheart still holds the stage at the Museum.

Held by the Enemy did large business at the Grand Opera House last week. This week it is succeeded by Queen's Evidence.

This week special attention is directed toward the Hollis Street Theatre, where Gillette's dramatization of Robert Ellsmere is having its first week's run. It is well cast and well staged and promises to be a success for the management and adapter.

A brass band still attracts the usual intellectual crowd at the Port.

At the Howard this week's bill is La Mexicana and Monte Cristo, Jr., presented by the English Burlesque and Polly Co.

ITEMS: Tony Pastor's comb. comes to the Howard on Sunday with the oratorio of St. Paul. Mr. and Mrs. George Henkel, Flora Finlayson and G. J. Barker are to be the soloists. Viola Allen, of the present Museum Co. has had an offer to join the Jefferson-Florence comb. next season, which she will probably accept. Miss Allen is a favorite with Museum audiences, and it is to be regretted that she is not to continue with the Co.—W. J. Scanlan who played a very successful week's engagement at the Globe last week, is one of the best personages of Irish character on the stage, and, strange to say, he is not an Irishman, nor the son of an Irishman. He is Massachusetts born and bred, and has worked his way up from the bottom round of the ladder.

The Longwood Minstrels, an organization made up of some of the society young men of the city, are announced to give an entertainment in Association Hall on Sunday night, April 1st, at 8 o'clock, for a tour to the West. The religious and civil exercises which were to have been attendant on the laying of the corner-stone of the new Tremont Theatre did not come off as expected for several reasons. The idea hasn't been relinquished, however, only postponed, and the probability is that when the building is completed it will be properly and solemnly dedicated, with many addresses from the government and delegates from the churches of the diocese.

## PHILADELPHIA.

There were no novelties offered last week and business was comparatively dull.

The most attractive feature of the week, probably, was Evangeline at the Chestnut Street Theatre. This was the best presentation of this popular burlesque we have had for several seasons, and in fact I do not recall a better one. The scenery and costumes were remarkably pretty, clean and bright. From Verona made a very winsome Evangeline, but was forced by illness to retire from the cast after Monday night. The resources of the company were, however, more than equal to the emergency, and the role was successfully filled by several of the ladies. Frankie Kemble made a charming Gabriel. She sang the music well, she displayed a remarkably symmetrical figure, her dressing was extremely neat and her entire performance was marked by grace and refinement. Mr. Schiller made a capital LeBlanc, and of course Mr. Maffitt was thoroughly at home in the role of the Lone Fisherman. This week the same attraction.

At the Chestnut Street Theatre Nadj did a variable business which must have averaged well. The season continues for three weeks.

Kirby's Water Queen at the Walnut Street Theatre proved to be an old timer in every respect. It was a rebuke of the old Nadj Queen and was certainly a slovenly production. The scenery was old and badly worn, the dresses were shabby, and the production was marked by excessive and aggressive vulgarity. There were two front scenes that for gratuitous suggestions exceeded almost anything I have ever seen upon the stage. I was certainly surprised that they remained after the first night. That the business was good affords no excuse for their retention. The Water Queen remains another week.

The Queen's Mate at the Grand Opera House played to light business. The performance was in every way satisfactory. The immense stage afforded an excellent opportunity for displaying the grand march at the close of the opera, and the scene was most imposing scene. This week the same attraction.

At the Arch Street Theatre Marie Prescott and R. D. McLean appeared in a repertoire of standard plays and won both reputation and substantial profits. During the performance of Innamor on Monday night, the President's daughter, the daughter of her son in Florida. She heroically, however, persevered in her task, but finally swooned upon the stage and the curtain was rung down, but after a short wait she reappeared and finished the performance. This week Hamilton's Le Voyage en Suisse.

The Red Roubie played to fair business at Herrmann's Boston Theatre. This week Walter Dennis took the place of Henri Street in the cast. The play has received none but favorable comments from the public, and has made a lasting impression. It is certainly a strong play and ought to make money. It goes upon the road this week.

Ruben Glus, a comedy drama of the sensational sort, played a successful engagement at the National Theatre. The play is a dramatization of the late Fred Marston of a series of stories of Australian life. Johnnie Prindle appeared in the title role. It is a fairly good play of the kind and was well received. This week St. Perkins.

Hudson's Athletic and Variety comb. played to crowded houses at the Standard Theatre. This week Lost in New York.

The Grand European Novelties played a big engagement at the Central Theatre. A feature was the appearance of Keller, known as the pedo-manual phenomenon, a curious freak who walks upon his hands. He excited considerable interest. This week Tony Pastor.

At Pennsylvania's Theatre a good performance was given of The Private Secretary with Fred Corbett, Wm. Davidge, Victory Bateman and others in the cast. This week A Boy Hero.

At Carcross's Opera House business was good. Figs in Clover, a parody upon the popular puzzle cross, was among the features.

ITEM: The merry war between Rudolph Aronson and Francis Wilson goes bravely on. A number of the ladies now singing in the chorus of Nadj are under engagement to join Mr. Wilson in the production of The Oolah. The latter gentleman called these ladies to numerous rehearsals at the Chestnut Street Opera House, where they were instructed by Mr. De Novellis. Mr. Aronson thereupon sent Jose Williams over with a musical director of Nadj, and directed Mr. De Novellis to report for duty in New York. Mr. De Novellis declined and was promptly discharged. He remained here and the obnoxious rehearsals of The Oolah continued. With admirable generosity Mr. Aronson's lieutenant, Mr. Wood, then called daily rehearsals of Ermione, and at present writing Mr. Aronson is master of the field.

## CINCINNATI.

The Lydia Thompson Burlesque Co. terminated a very successful engagement at Neuch's. This week, Bertley Campbell's My Geraldine instead of Ernest Brown. The engagement had been cancelled owing to the latter's illness.

The Wife as presented at the Grand by the Lyceum Co. last week scored the artistic hit of the season at that house.

The attraction at Havlin's during the week ending consisted of Oliver Byron in his sensational play The Upper Hand. The play was creditably cast and mounted and the attendance during the week was excellent.

At Harris', the Kindergarten comb. with Alf. McDowell and Katie Hart in the leading roles furnished an attractive entertainment during the past week. The musical features of the programme were nightly applauded.

The dog drama held full sway last week at Peoples' with excellent results financially. The Leonzo Bros.' new play Delmonte, was presented during the latter part of the week and created a favorable impression.

ITEMS: The local managers are disposed to be jubilant over the recent election of a liberal minded mayor who will not interfere with Sunday theatricals. Scenic artist John Rettig who has just returned from a month's visit to Mexico, is busily engaged preparing for the order of Cincinnati's forthcoming spectacular presentation of the Conquest of Mexico which is announced for August—Master Fitz James, the phenomenal baritone of the Lydia Thompson Burlesque Co. is fully sixteen years old. Though his appearance would not indicate the fact, the majority of the local theatres will close the season prior to May 15. Several of our managers propose during the coming season to suppress the "late comer" nuisance and the offending parties will hereafter be permitted to witness the first act standing and in silence, especially *sub silentio*.

## SAN FRANCISCO.

MARCH 31.

Little Lord Fauntleroy has come and conquered. It is not a great play, but it is a pleasing one. It is not altogether artistic, and yet it does not sin so grievously that it cannot be forgiven. I should think the character of the old Earl—effectively played by Frank E. Baker—would not indicate the fact, though as a woman would paint him, to be melted by a woman's wife or a child's smile. The fault of the play is in having him surrender the moment the child appears. One of the faults, I mean. Another is in the theatrical manner in which the little lord makes his entrance into his grandfather's house in England. Such a child would have been too eager to see his grandfather to have stalked around the room in such an *outré* and ill-bred manner. But it pleases the unthinking auditor, and that seems to be the aim of play-writing now-a-days. Isabelle Evesson plays Dearest delightfully, and Emily Lytton makes of Minna a character of sufficient coarseness and brutality to make that of Mrs. Errol shine by contrast. Wallie Edginger and Flossie Edgerly as the Lord Fauntleroy, although very charming, both of them, are playing with remarkable intelligence and feeling as well. They were evidently "to the manner born," as no ordinary child could ever be trained to such naturalness without a strong natural mimetic foundation.

La Mascotte is being given at the Tivoli to large houses in a creditable way. Dora Wiley made her first appearance at this house on Tuesday, investing the production with decided individuality and singing well. Max Fignam Goodwin's Lorenzo had the people on the stage as well as in the audience in fits of laughter. C. M. Pyke, as Pippo, Henry Norman, as Rocco, and A. Memmer, as Frederick, were excellent.

The Duke's Motto closes the engagement of Joseph Grimes and Phoebe Davis at the Academy this evening. It has had old time success during the week. The newer class of theatre-goers not caring for it. I do not think Mr. Grimes does himself credit in such a role as that of Lagerdare, and certainly Miss Davies was not at home in her personation.

Queen's Evidence was given by Harry Barrymore's Co. at the Bijou during the week, under the name of Stephen Blinn.

The Little Tivoli continues to very large houses at the Bush Street Theatre.

The Zanfretta Novelty comb. is the attraction at the Orpheum.

CHAT: They are telling a good story on Joseph D. Redding, the well-known lawyer, who has become interested in the Bijou, and who, at a supper given by the Bohemian Club a few nights ago to T. Henry French, the representative of the Little Lord Fauntleroy Co., made an after dinner speech particularly severe on play pirates. Later in the evening Mr. French strolled into the Bijou to see Stricken Blind, which he soon found to be his own play of Queen's Evidence. His subsequent interview with Mr. Redding may be imagined. But justice to that old man compels the statement to be made that he "didn't know that it was a pirated play." But what will he say when he learns that his very next attraction, Senior and Junior, is pirated from The Electrical Drill? I see one of to-day's papers say that the play was written by W. F. Rochester, which is very funny.—Robert Mantell will open his season July 8 at the new California Theatre, which is a new place. Cotton has reorganized their Co., and will start out on a tour soon.—W. W. Furst, the musical director of the Tivoli, will have his new opera ready for production at that theatre in a few weeks.—W. H. Hamilton, formerly of the American Opera Co., is in town. He will make his appearance in The Daughter of the Regiment to-morrow night.—Howard F. Taylor is not certain of his future course. The breaking-down of Kate Mayhew's season left him in an undesirable fix, with the Little Fauntleroy not fairly tried, and with no immediate chance for trying it. But he will get an opening somehow, somewhere.—Henry French is arranging for a big benefit to the Actors' Fund, to take place at one of the theatres April 18. A gentleman who came through from New York with Wallie Edginger, the Little Lord Fauntleroy, told the Examiner critic "that the youngster is wonderfully ignorant of things that most boys of his age know. He can neither read nor write, although he must be eight or nine years old. His stage success is the result of the most patient and persistent drilling, but he knows little or nothing outside of the work he is called upon to perform at the theatre." If this is the case, it would seem to be a case for the intervention of the Society for the Prevention of Cruelty to Children.—De Vivo arrived yesterday in advance of Albany, who will appear at the Grand Opera House on Easter Monday.—Charles Reed will spend the Summer on the Pacific Coast.

## ST. LOUIS.

Louis James and Marie Wainwright at the Olympic Theatre last week played their farewell joint engagement to fine audiences. The two they gave embraced those in which both made their most pronounced success, and included Othello, Innamor, As You Like It, Gretchen, School for Scandal and Virginia. At each performance they were enthusiastically received. Mr. James was strong in all his work, particularly Virginia, and Miss Wainwright combined artistic and emotional power in each one of her characters in the repertoire. The Co. was fully up to the average and was almost the same as when it appeared here earlier in the season.

Joseph Arthur's Still Alarm was at the Grand Opera House last week where they played to fair business.

Evans and Hony in A Farther Match played to big audiences and creditable ones, too, at Pope's Theatre last week and proved themselves as funny and as entertaining as ever.

The Uncle Tom's Cabin Co. at the People's Theatre last week was not particularly strong, and the performances consequently were hardly up to the standard of the Co. playing at this house.

ITEM: John Havlin took a run over from Cincinnati last week. He has completed his circuit of four theatres, and is now booking the attractions for them. They are: Havlin's, Cincinnati; Pope's, St. Louis; Havlin's (formerly Baker's), Chicago, and the Music Hall, Louisville. He left direct for New York City after spending a couple of days here.—Manager John W. Norton, who was ill with the flu, is slowly recovering, and his physician says he will be out in a few days.—Errol Dunbar with the James-Wainwright Co. is on at St. Louis box. He is doing splendid work this season.—Myrtle Loring, of this city, who was with the Mathews Co., joined the Edwin Brown Co. at Springfield, Mo., last week.—The Robert Grant deal in regard to his buying an opera Co. to the Exposition Hall this coming Summer has fallen through.—Manager Mills, of the Exposition, is in a deal with Aronson, Rice, Inne Kirby and David Hany to furnish attractions there this Summer. The Hall can be easily closed and will make an excellent Summer resort.—Gus Barnes is also trying to get an opera Co. in there, and has gone to Chicago to try and make arrangements to that end.—Manager Hany

has about closed with the managers of the Warder Grand Opera House, Kansas City, and it is very likely that it will be added to his circuit. (Olla Hagan, who has so ably managed Pope's Theatre here for Mr. Havlin, was in Kansas City last week to close the final arrangements.—Joseph Arthur and Harry Lacy are making money with The Still Alarm this year. They each invested \$10,000 in Denver City a short time ago. It was part of the profits of this season.

## BROOKLYN.

The management of the Grand Opera House deserve much credit for the really handsome and elaborate manner in which they mounted Lewis Morrison's Faust last week. The public showed its appreciation by liberal patronage.

At the Park Theatre Mr. and Mrs. Florence in Heart of Hearts drew well last week. But although the clever couple do some excellent work their parts scarcely fit them, and regret was generally felt that they could not be seen in some of the other plays in their repertoire. On Monday evening Mrs. Langtry appeared as Lady Clancarty. During the week The Lady of Lyons and As You Like It are to be presented.

Edwin F. Mayo in The Silver Age delighted the patrons of the Brooklyn Theatre last week.

Tony Pastor's Co. played to large business at the Criterion last week.

At Hyde and Behman's Theatre this week a specially selected Co., including Harry Watson, Alice Hutchinson, Flora Moore, the Electric Three and other popular vaudeville people.

Muggs' Landing did well at the Standard Museum last week.

The fifth and last Philharmonic Concert was given at the Academy of Music on Saturday evening, the rehearsal occurring on the afternoon of the previous day. A "request" programme was rendered. On both occasions the audiences were very large.

A "farewell" Juch-Berotti Concert is announced at the Academy for 21, when a miscellaneous programme, supplemented by an act of Il Trovatore, will be presented.

## BROOKLYN, E. D.

John A. Stevens in The Mask of Life played to good business last week at the Lee Avenue Academy.

At the Amphion The Paymaster is drawing large houses this week.

Beacon Lights did good business last week at Proctor's Novelty. This week Under the Lash.

The Prize Ideal Specialty Co. packed the Gaiety Theatre all last week.

Sara Von Leer in On the Frontier at the Lyceum Theatre last week.

## CHICAGO.

The new American Opera Co. which came almost unheralded to the Columbia, has proved to be an organization of merit, and the operas presented were excellently sung and well staged. Faust, Bohemian Girl, Fra Diavolo and Masked Ball were given. Favorites in the casts were Louise Natall, Alida Varena, William Castle, Charles Bassett and Alonzo Stoddard. The Co. remain this week.

Bright and vivacious Annie Pixley presented her new comedy 22 Second Floor at McVicker's all last week, and attracted good sized audiences. The play is one of the best of Miss Pixley's productions, and her fine opportunities and she makes the most of them in her usual clever way. This week Daniel Bandmann in Austerlitz.

Rosina Vokes, gay and more fascinating than ever, with her Co. of artists, has filled Hooley's with laughing crowds. Often the laughter was mingled with tears produced by a delicate touch of pathos on the part of Felix Morris, but Rosina soon made the mirth come again. The plays have been the little one-act comedies which this Co. have made so famous. A new burlesque on melodrama, called Ghouly Manor is well done, but not up to their standard. The Vokes Co. remains another week.

Robson and Crane have continued to crowd the Opera House in the Henrietta. Their engagement will close with one week. It has been fully up to any previous one in receipts. Following The Henrietta comes a week of minstrelsy and the Metropolitan Opera Co.

The London Gaiety Co. has made a hit at the Grand Opera House in Miss Emerald, and large audiences are in attendance at every performance. Fred Leslie has become a special favorite, together with Lory Lind, the graceful dancer of the party. The Co. remains one more week.

My Partner, the strongest play of Western life now on the road, filled the People's all last week. This week, J. H. Wallack in Bandit King; Passion's Slave.

Johnson and Slavin's Minstrels proved a good card at the Haymarket, and a prosperous week resulted. This week, The Still Alarm; crowded houses are secured.

J. J. Dowling and Sadie Hanson in the time honored drama, Nobody's Claim, met with favor at Jacobs' Academy. This week, My Partner.

Mignani's Specialty troupe, the first vaudeville Co. that has ever been seen at the Windsor, proved a great success. The large audiences were greatly pleased. This week, Charles A. Gardner in Fatherland.

The Dark Side of Life, a sensational drama, filled the Criterion. Uncle Tom's Cabin this week.

ITEMS: Manager R. M. Hooley arrived from a trip East in time to vote at the election.—Manager Foster is still confined to his room at the Leland Hotel.—Manager W. H. Norton of the Columbia is back from New York trip.—Francis Percy, formerly assistant manager at the Columbia, is in town again and may remain if the inducements are made sufficient.—James H. Meade, one of the stockholders of the Opera House, will soon receive from Pillate of London, the sketches of some of the principal costumes to be used in Bluebeard, Jr. Mr. Meade will remain in London until they are ready.—The list of operas to be given by the Metropolitan Co. at the Opera House includes the entire Wagner tetralogy and Die Meistersinger and Tannhäuser.—Walter Damroch, in his musical lectures at Central Musical Hall this week, will devote much of his time to Wagner.—Will J. Davis is recuperating in Boston, where his wife has scored a tremendous hit with the Bostonians.—Election returns was a popular feat at most of the theatres on last Tuesday night.—The fine Spring weather is inducing some of the by-night managers to organize their Co. to try the country districts for a few dollars.

## BALTIMORE.

The Black Crook was given in very attractive style at Harris's Academy of Music last week by Inne Kirby's Co. to uniformly crowded houses.

At Holiday Street Theatre this played a fair week's engagement and produced for the first time her new play, The Case Vidal. It is a drama of the Sardon school, full of plot and interest, and has in it all the elements of success. The story is of Paris in the present day and opens in the private office of Maurice Vidal, whom Camille, a Parisian thief, has called upon to warn against any further intimacy with Soliel Couchant, the woman he loves, threatening to kill him if the intimacy continues. Vidal pays no attention to the threats and is just starting for the railway station to meet his wife when he is stopped by Gaston Savari, a stock-broker, who impudently for extension of time on a note which Savari has given him, and which, owing to unfortunate speculation, he is unable to meet. Vidal upbraids him, tears up his note and dashes it in his face. Savari, infuriated by this insult, seizes a knife and plunges it into Vidal's heart. Marguerite Vidal returning finds the corpse of her husband and the knife, and the second act takes place in the magistrate's court. Marguerite Vidal having expressed the desire to do so, Savari has been accused of the murder. But the only evidence that connects him with the crime is his torn note in Vidal's office, and not being sufficient to detain him he is dismissed. After his exit Marguerite declares that he is the assassin. Poirot, which are accepted, and the hue begins. Between the second and third act there is an interval of six months. Poirot has assumed the title of Count Rubini, with Marguerite as his supposed cousin, in the hope of trapping Savari, a constant visitor at their home, into some confession that will lead to his conviction but to no purpose. Finally Poirot declares that the only way to arrive at the truth is a confidence and draw from him, in an unguarded moment, some admission of his guilt. Savari is an

nounced and Rubini, speaking of his rambles in Paris, shows him the knife with which Vidal was murdered, explaining that he had bought it at a police sale. The scheme was not successful. Savari declared his love for Marguerite who, now believing in his innocence, half accepts him. Anita, her god-child, seeing that Savari in sincere sends for Soliel Couchant to explain a letter she had found, from Vidal to her, which had led to comment in the daily press on their supposed intimacy. Marguerite, though demanding the truth, refuses to believe Couchant's confession until confronted by Anita with the letter, when realizing her husband's infidelity she cries that her love and her revenge are dead. The fourth act discloses the garret of Langlade, who, having quarreled with Couchant, is pined by her with drink until he falls asleep, when he is betrayed to the police. Hearing term in the gallery, he declares himself the murderer of Vidal. In the last act Marguerite, assured of Savari's innocence, gives vent to her love for him, but Savari, torn by remorse, makes a full confession and tells the story of the murder, which is overheard by the detective, who is about to arrest him, when Marguerite pleads for the life of the man she has so unwittingly trapped. Justice, however, demanded a victim. The play needs some judicious pruning and remodeling, but is very entertaining and was capital at the Rhea played Marguerite Vidal with great power and feeling. Her denunciation of her dead husband's memory, when she is convinced of his love for the Parisian demi-mondaine, and her scene with her lover in the last act were specially well done. The support was excellent. William Harris as Langlade, acted the unpleasant part with good taste and Ida Waterman made the most of Soliel Couchant. A word is due W. R. Owen for good work as Savari. During the week Rhea also appeared in A Dangerous Game, Much Ado About Nothing and Adrienne Lecouvreur. Lydia Thompson and her burlesque Co. are the current attraction.

Thatcher, Primrose and West's Minstrels closed an engagement at Ford's Opera House on Saturday night which justified the assertion that this city is the minstrel's paradise. The house all the week was packed.

Over the Garden Wall drew big houses at Forepaugh's Temple Theatre.

At the Monumental Theatre May Howard's Burlesque on played a return engagement, giving the same bill and doing the same big week's business as before.

J. J. Sullivan in The Black Thorn enjoyed a good week at the Front Street Theatre.

## WASHINGTON, D. C.

Mrs. Potter to good business at Albion's. Rhea, next week in A Dangerous Game. The Case Vidal, Much Ado About Nothing, and Adrienne Lecouvreur. American Opera Co. is.

Robert Ellsmere drew good houses to the National last week. The Co. do all that is possible with such a dramatization of a story which never should have been dramatized. It makes a splendid character, which the book does not, and a silly drama of Hugh Flaxman, one of the best of men. I am always sorry to see questions of religion presented on the stage, especially when religion comes off second-best, as in this play. John T. Sullivan made a strong part of the Langham of the play. In fact, the Co. is better than the play. The Crystal Slipper next week. Jim the Pepperman Blind to good business at Harris'. Ada Grey & Main Line is.

May Howard's Burlesque Co. at Kernan's week of A.

ITEM: Miss Neally Stevens gave an enjoyable piano recital at the Congressional Church, assisted by Miss Mae Rogers, soprano, leaving for New York the same night.

## PITTSBURG.

The Crystal Slipper did good business at the Bijou last week.

Nellie McHenry fared fairly well at the Grand Opera House.

Martin Hayden in A Boy Hero, did a paying business at Harris'.

The Night Owls comb. closed the week with profit at the Academy.

ITEMS: The body of George Walker, late chief usher at Harris's was last week exhumed by direction of his mother, who imagined her son had been buried alive. The body was found to be without life.

## LOUISVILLE.

Emma Abbott Opera Co. filled a fairly successful week at Macaulay's considering the season. There was a nightly change of bill. The Boston Ideal play a return engagement commencing & to be followed by Joseph Jefferson and Georgia Davids.

At the Masonic Prof. Philippi Salvini's annual show attracted satisfactory patronage. It remains another week.

Keep it Dark filled Harris' at every performance. The Kindergarten next.

The Irwin Brothers' Specialty Co. at the New Buck proved one of the strongest Co. of the kind seen at that popular house this season.

## JERSEY CITY.

Frank Daniels and his Little Puck Co. occupied the Academy of Music last week and amused fairly good audiences. The Co. was in every respect acceptable, and there was an abundance of singing, dancing and pretty costumes to please the ear and eye. This week Held by the Enemy.

## ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager). John Grant's Comic Opera Co. opened for a week at popular prices. CASINO THEATRE (Billy Ryan, manager). Sullivan and Sally's Specialty Co. to light business, giving a creditable performance.

TUSCALOOSA.—BRADY'S OPERA HOUSE (J. G. Brady, manager). This house has been dark for the last week. Good Co. would do well to play here one night on their way to or from Birmingham.

## ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager). Due: Milton Nobles, 4; Selika, 2.

HOT SPRINGS.—OPERA HOUSE (Gartett and Van Vliet, managers). Milton and Dolie Nobles, March 29, 30 in From Sire to Son and Love and Law to good business. Charles McCarthy in One of the Braveest, 2, 3; three performances to medium houses.

## CALIFORNIA.

PASADENA.—GRAND OPERA HOUSE (Harry C. Wyatt, manager). Camilla Urso Concert Co. to a small but enthusiastic audience March 25. Nelson's World Co. gave an excellent specialty performance 27.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors). Sol Smith Russell in A Poor Relation pleased a large audience March 25.

SACRAMENTO.—CLUNE OPERA HOUSE (C. P. Hall, manager). Harry Kern's Specialty Co. March 25 to fair houses.—NEW METROPOLITAN THEATRE (C. P. Hall, manager). Sol Smith Russell and a good Co. in A Poor Relation and Bewitched 25, 27 to large audiences.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager). Reilly and Woods' Specialty Co. gave an excellent variety performance & a very large audience March 27.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager). Corried's English Opera Co. week of March 25 to packed houses.—LOS ANGELES THEATRE (Harry C. Wyatt, manager). Nelson's Great World comb. week of March 25 to fair-sized houses.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager). Sol Smith Russell packed the house March 27.

RIVERSIDE.—OPERA HOUSE (Lesher, Wyatt and Hyde, managers). Camilla Urso March 27 to a large and delighted audience.—ITEM: The Opera House changed its management at A. M. Plato retires, and H. C. Wyatt, of Los Angeles, and Lesher and Hyde, of San Bernardino, take control.

## COLORADO.

DENVER.—Lotta played Nette all of week of March 25 at the Taber to full houses. She begins her second week to-night (Monday) in Pantomime, with featuring programs. J. J. Williams is



Peck's Bad Boy had large houses at the Denver Theatre first three nights of March 25. Last three Stetson's Uncle Tom co. did a good business. —ITEMS: The said that a \$20,000 theatre will soon be built in Glenwood, which is on the way to Aspen, and which, of course, would be in the circuit. Perhaps I haven't stated before that the regular prices at the Tabor have been raised to \$2.50 for additional seats, with general admission \$1, balcony \$1.50 and seven-fifty cents, gallery fifty cents and twenty-five cents.

## CONNECTICUT.

**HARTFORD.**—HARTFORD OPERA HOUSE (Jacobs and Proctor, managers): Murray and Murphy kept large audiences in good humor March 25-30 with their mirth-provoking comedies. The Dark Secret week of 1. Business so far large.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): H. Henry's Minstrels March 30 to big business. Polk's Mixed Pickles 4 had a small house; those who attended had a treat.

**NEW LONDON.**—NEW LONDON OPERA HOUSE (Stoll and Starr, managers): Our Picnic 2, 3, to light business.

**MIDDLETOWN.**—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): William J. Shea's Comedy co. at popular prices.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): Our Picnic to a small house. 1. Skipped by the Light of the Moon to a fair house. 3. The entertainment was good and deserved better success.

**WATERBURY.**—JACQUES OPERA HOUSE (Thos. W. Keene as Richelieu to good business 4.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunnell, manager): Thomas W. Keene appeared in Richard III. 1 and Julius Caesar 2 to fair business. A Legal Wreck delighted a good audience 5. —NEW HAVEN OPERA HOUSE (Horace Wall, manager): The Fairy's Well played to appreciative audiences 5, 6. —GRAND OPERA HOUSE (G. B. Bunnell, manager): The Main Line to good business 4-6. —ITEM: Horace Wall, manager of the New Haven Opera House is to be given a testimonial benefit on 26, when A. M. Palmer's co. will present The Private Secretary. Mr. Wall has most successfully conducted this house for the past five years, and has proved himself a most capable and popular manager. New Haven theatregoers will no doubt show their appreciation of his faithful labors for their amusement by turning out en masse on the evening of 26.

**BRIDGEPORT.**—HAWES OPERA HOUSE (R. Tomlinson, manager): A Legal Wreck returned to good patronage 6. —PROCTOR'S GRAND OPERA HOUSE (Proctor and Belmont, managers): Florence Blandy in Dot 1-3; fair business. Sid C. France 4-6 in a double bill, Marked for Life and The James Boys. Attendance very light.

## DAKOTA.

**SIOUX FALLS.**—GRAND OPERA HOUSE (S. M. Bear, manager): The Mortimer-Long Dramatic co. in The Octopus to crowded houses last week.

**WATERTOWN.**—GRAND OPERA HOUSE (J. F. Brock, manager): Due: Peck and Fursman's Uncle Tom's Cabin co. 6.

## DELAWARE.

**WILMINGTON.**—GRAND OPERA HOUSE (Proctor and Soulier, managers): Hattie Bernard-Chase and a fair supporting co. played good-sized houses 1-3. Atkinson's Peck's Bad Boy co. played to good business 4-6.

## GEORGIA.

**AUGUSTA.**—GRAND OPERA HOUSE (Sandford H. Cohn, manager): Nellie Walters commenced a three night's engagement in Criss Cross at popular prices (something new for her) and succeeded well. John Wild in Running Wild to a delighted audience 5.

**BRUNSWICK.**—L'ARMOISE OPERA HOUSE (W. T. Glover, manager): Nellie Walters' Criss Cross co. played to a fair business March 21-23.

**ATLANTA.**—DE GIVE'S OPERA HOUSE (L. De Give, manager): Jules Gran' Comic Opera co. March 27-30 to good business.

**NEWNAN.**—NEWNAN OPERA HOUSE (J. T. Reese, proprietor): John Wild in Running Wild to a large and enthusiastic audience 2.

## ILLINOIS.

**STREATOR.**—PLUNK OPERA HOUSE (J. E. Williams, manager): Gus Williams and co. in Keppel's Fortunes 1. Large house and well-pleased audience.

**OTTAWA.**—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): A Postage Stamp to medium business 2.

**SPRINGFIELD.**—CHATTERBOX OPERA HOUSE (J. H. Freeman, manager): Gus Williams with an excellent co. presented Keppel's Fortunes to an enthusiastic audience 3. —ITEM: James F. Murphy of Harris and Murphy's Comedy co. is ill with typhoid fever at St. John's Hospital.

**STERLING.**—ACADEMY OF MUSIC: Little Nugget to good business 25. John Dillon to a fair house 26.

**DIION.**—OPERA HOUSE (A. E. Truman, manager): The Mitchell-Robyns comb. closed a week's engagement March 30, to poor business.

**CAIRO.**—OPERA HOUSE (Sol. A. Silver, manager): Fisher's Cold Day co. played a well-filled house March 29.

**ELGIN.**—DUBUIS OPERA HOUSE (Theodore Swan and P. Jencks, managers): Jarbeau in Starlight, to a well-filled house 1.

**PEORIA.**—THE GRAND (Lem H. Wiley, manager): Siberia March 29, 30 to good business. Mrs. Alice Shaw the whistling prima donna and concert co. to a large and fashionable audience 1. A Postage Stamp co. to a fair house 3. Gus Williams in Keppel's Fortunes to a large audience 4.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Roland Reed in The Woman Hater March 29 to a good house. Jarbeau in Starlight delighted a well-filled house 2.

**JOLIET.**—OPERA HOUSE (R. I. Allen, manager): The Woman Hater, with Roland Reed as Samuel Bandy March 28, to one of the largest and best pleased audiences of the season. Mrs. Alice Shaw concert co. to a fashionable and well-pleased audience 2.

**QUINCY.**—OPERA HOUSE (Dr. P. A. Marks, manager): Siberia was presented, March 28, by an excellent co. to a large and delighted audience. Evans and Hoey in A Parlor Match 30. The play was well received. Little's World 1 to a small house.

**GALESBURG.**—NEW OPERA HOUSE (W. F. Bailey, manager): Siberia co. to a good house 3. Splendid performance. J. Z. Little's World co. 5; large advance sale.

**DANVILLE.**—GRAND OPERA HOUSE (William Stewart, manager): Lovett and Johnson's Equine and Canine co. 1-3 during local election, did light business.

## INDIANA.

**TERRE HAUTE.**—NAYLOR'S OPERA HOUSE (Wilson Naylor, manager): James O'Neil in Monte Cristo 3 gave an excellent performance to good business.

**KOKOMO.**—OPERA HOUSE (Howard E. Henderson, manager): Beach and Bower's minstrels to good business, March 28.

**PORT WAYNE.**—MASONIC TEMPLE (J. H. Simonson, manager): Frank Mayo appeared in The Royal Guard to a very appreciative audience, March 28. —THE PEOPLE'S THEATRE (George E. Tucker, manager): Adams and Murre's Opera co. continued to draw well last week in Burlesque of Faust. The Holden Comedy co. opened in A Noble Heroine to a large house.

**INDIANAPOLIS.**—GRAND OPERA HOUSE (Dickson and Talbot, managers): Lydia Thompson, March 29 to fair business. —ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): Dan Sully, the first three nights of last week, gave a good performance in Daddy Nolan to moderate business. —PARK THEATRE (Dickson and Talbot, managers): Wallick's Band King drew crowded houses every night. —PERSONAL: Stella Reese, late leading lady for John A. Stevens, left for New York after a short visit to her parents, who reside here.

**MT. VERNON.**—MASONIC OPERA HOUSE (Myer Rosenbaum, manager): The Gibney, Jordan and Gibler Comedy co. opened April 1 to a week's engagement. So far they have had good houses.

**ELKHART.**—BUCKLEY OPERA HOUSE (J. L.

Brodrich, manager): Around the World in Eighty days to good business.

**LEBANON.**—GRAND OPERA HOUSE (J. C. Brown, manager): Rose Hill's comb. to a fair house 2.

**PERU.**—EMERICK'S OPERA HOUSE (S. C. Constant, manager): Around the World in Eighty Days played to good business 4.

**CRAWFORDSVILLE.**—MUSIC HALL (Leslie Davis, manager): Rose Hill Burlesque co. to only fair business 1. —PEOPLE'S THEATRE (Miller and Richmond, lessees and managers): Beach and Bower's Minstrels 4 to a large and enthusiastic audience.

**LOGANSPORT.**—OPERA HOUSE (William Dolan, manager): Ezra Kendall in A Pair of Kids drew a large house 4.

**MARION.**—SWEETSER'S OPERA HOUSE (R. L. Kimmerman, manager): George Ober played a return engagement in Jekyll and Hyde to fair business 1. The Maid Queen was given by local talent 2-3, and was well attended. A Pair of Kids played a good-sized audience 4.

**SOUTH BEND.**—GOOD'S OPERA HOUSE (J. V. Farrar, manager): Around the World in Eighty Days was presented to a good but top-heavy house 2. Mattie Vickers in Jacqueline came to good house 5.

**RICHMOND.**—PHILLIPS OPERA HOUSE (G. W. P. Jackson, acting manager): The Baldwin-Melville Comedy co. week of 1 to good business. —GRAND OPERA HOUSE (W. H. Bradbury and Son, managers): Stetson's Uncle Tom's Cabin co. to a good house 3.

## IOWA.

**DES MOINES.**—GRAND OPERA HOUSE (W. W. Moore, manager): Gorman's Minstrels March 27 to fair audience. Cora Tanner in Fascination drew a good house 1. —FOSTER'S OPERA HOUSE (William Foster, manager): A Tin Soldier booked for March 29, 30 failed to appear. —CAPITAL CITY (C. C. Ross, manager): McFee, Hannay and Johnston to a fair audience 27.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. Brown, manager): Duncan Clark's Female Minstrels March 27 to a fair-sized audience.

**SIOUX CITY.**—PEAVEY GRAND OPERA HOUSE (W. J. Buchanan, manager): Due: Kate Castleton 12, 13; Roland Reed 17, 18.

**DAVENPORT.**—BURTS OPERA HOUSE (W. H. Fluke, manager): The Hanlons in the new Fantasma to immense audiences March 29, 30. Gorman Bros.' Minstrels did not give satisfaction 2. —TURNER GRAND OPERA HOUSE (Chas. T. Kindt, manager): Sisson and Brady's Little Nugget to a large audience 20.

**CEDAR RAPIDS.**—GREENE'S (F. A. Simmons, manager): Fantasma played to a packed house March 27, 28. Gorman's Minstrels had a good house 30. Little Nugget played to a fair house 2.

**MUSCATINE.**—TURNER OPERA HOUSE (Barney Schmidt, manager): Due: Gorman's Minstrels 5; Passion's Slave 10.

**COUNCIL BLUFFS.**—DORNEY OPERA HOUSE (John Dohany, proprietor): Cora Tanner in Fascination to good business March 2.

**CLINTON.**—BIROU OPERA HOUSE (R. R. Baldwin, agent): The High School gave a beautiful historical exhibition to a packed house March 29. Our young amateurs exhibited considerable talent. —DAVIS OPERA HOUSE (Harry Tate, manager): Little Nugget to light business 27. Mrs. Shaw, the whistler, to a small, select and appreciative audience 30.

**OSKALOOSA.**—MASONIC OPERA HOUSE (G. N. Beecher, manager): Clark's Minstrels March 30 to fair business.

**BURLINGTON.**—GRAND OPERA HOUSE (R. M. Washburn, manager): A Postage Stamp drew a fair audience March 28.

**IOWA CITY.**—OPERA HOUSE (J. N. Coldren, manager): Little Nugget to a small house 1.

**MARSHALLTOWN.**—THE ODEON (A. G. Glick, manager): The Little Nugget co. under the management of Mr. Brady to a good business 3.

## KANSAS.

**PORT SCOTT.**—OPERA HOUSE (W. P. Patterson, manager): Kate Castleton in A Paper Doll March 28 to good business.

**WICHITA.**—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Bon-Ton Theatre co. closed March 29. Business was good throughout. J. E. Emmet had a crowded house 1.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Evans and Hoey in A Parlor Match March 25, 26. Business satisfactory and audience well pleased. Uncle Tom's Cabin co. 27, 28. GRAND OPERA HOUSE (E. H. Nacey, manager): Andrews' Opera co. 29, 30, in Erminie and Bohemian Girl. —ITEMS: Manager Mayo is back again at the helm, having arranged his business in the East satisfactorily. —Treasurer Charles Fiedler, of the earlier March co., was called East suddenly by the serious illness of his wife 26.

**ATCHISON.**—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Shadows of a Great City to a fair house 1. J. K. Emmet to a large and well pleased audience 3.

**EL DORADO.**—ELLET'S OPERA HOUSE (Miller Gerdin, manager): Corner Grocery March 30 to the best house of the season. Boston Stars week of 1.

**WINFIELD.**—WINFIELD GRAND (T. B. Myers, local manager): Corner Grocery co. March 27 to good business.

**DODGE CITY.**—KELLEY'S OPERA HOUSE (Burgess and Bloom, managers): The Boston Stars gave a fine entertainment to a small audience 2. The Corner Grocery to a large house 3.

**GARDEN CITY.**—STEVENS' OPERA HOUSE (Will J. Burgess, manager): The Boston Stars to a fair house 1. The Corner Grocery to the largest house of the season 2.

## KENTUCKY.

**LEXINGTON.**—NEW OPERA HOUSE (Scott and Mann, managers): The Wife to fair houses March 26, 27. Gorton's Minstrels to fair house 30; co. fair.

## MAINE.

**BATH.**—ALAMEDA OPERA HOUSE (T. H. Clark, manager): Clinton Hall in Ranch 30 to a packed house 4.

**BANGOR.**—OPERA HOUSE (Frank A. Owen, manager): Ranch 30 to a good house March 30. Juch Perotti Concert co. to a large, fashionable and highly enthusiastic audience 3.

**PORTLAND.**—THEATRE: Pinero's charming comedy, Sweet Lavender, interpreted by an excellent co. with Percy Haswell in the title role, played to good business March 29, 30, and gave great satisfaction. —CITY HALL: Leland Powers appeared before a large audience in the Stockbridge course in Twelfth Night 4, with considerable success. The Stockbridge testimonial will occur early in May.

**SKOWHEGAN.**—CORBURN HALL (E. C. Haselton, manager): Wood's Dr. Jekyll and Mr. Hyde co. March 28 to a good house. Ranch 30 to a big house 3; entire satisfaction.

## MASSACHUSETTS.

**BROCKTON.**—CITY THEATRE (W. W. Cross, manager): The Two Old Cronies had a good house at the matinee 4 and in the evening the house was crowded and people turned away. —ITEM: Frank W. Wills of the Two Old Cronies co. presented Al. Bellman with a gold watch and chain as a souvenir for playing the former's part during his recent illness.

**LYNN.**—PROCTOR'S THEATRE (A. H. Deiter, manager): Wilbur Opera co. opened a week's engagement 1 and is playing to large and delighted audiences. —MUSIC HALL (J. W. Caverly, manager): Jim the Penman 2 to a fair-sized house. Harbor Lights opened for two nights to a large house 4.

—ITEM: The Board of Directors of Post & G. A. R., who control the building leased by Mr. F. Proctor for theatrical purposes, speak of that gentleman in their annual report as follows: "In connection with this report we feel that a word in regard to our relations with Mr. Proctor would be proper. He is a gentleman with whom it is a pleasure to deal. His transactions are in one who readily converts those brought in contact with him in business transactions into warm personal friends. We consider him a credit to his profession."

**WALTHAM.**—MUSIC HALL (W. D. Bradstreet, manager): Mad weather and Lent was too strong a combination for even so popular an actress as Maggie Mitchell to contend with, business being light 1. The Haverly-Cleveland co. which visited 29, 30, 31

in its entirety, is the best minstrel organization that has ever been here.

**WESTFIELD.**—OPERA HOUSE (P. W. Howe, manager): J. B. Polk 3 in Mixed Pickles to a fair house.

**SALEM.**—MECHANICS HALL (Andrews, Moulton and Johnson, managers): M. Palmer's co. gave an excellent production of Jim the Penman to a fair-sized house 1. Stormy weather kept many away. Humpty Dumpty to good business 4.

**LOWELL.**—MUSIC HALL (A. V. Partridge, proprietor): Ivy Leaf March 29 and Zozo 30 drew audiences of fair proportions. A Legal Wreck was splendidly given to a small house 1. Streets of New York, Fast Day to usual holiday attendance. —HUXTINGTON HALL (John P. Cosgrove, manager): Ullie Akerstrom week of 1 to very large business. Haverly-Cleveland Minstrels 5. —ITEM: Nellie McHenry will produce next season a comedy entitled Which is Which? from the pen of Tom Addison, formerly of this city. —D. J. McCaffrey and Robert Crowley joined the Wilbur Opera co. in Lynn this week. —John Cosgrove, the genial manager of Huntington Hall, also manages the Lowell Base Ball Club.

**CHELSEA.**—ACADEMY OF MUSIC (James B. Field, manager): Zozo to a good house March 28. Maggie Mitchell in Ray packed the house 30 and gave a delightful performance. Haverly and Cleveland's Minstrels 2 to a good house; one of the finest minstrel entertainments seen here this season. Jim the Penman was played with great satisfaction April 1.

**AMESBURY.**—NEW OPERA HOUSE (C. W. Carrier, manager): Private Secretary to a light house 4.

**FITCHBURG.**—WHITNEY'S OPERA HOUSE (Chas. H. Dunn, manager): A Legal Wreck was presented 4 and was much enjoyed by the large audience.

**HOYOKE.**—OPERA HOUSE (Chase Brothers, managers): W. H. Powers' Ivy Leaf to a fair house 2. Zozo to a fair house 5.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Little Lord Fauntleroy to a fair audience 2. Skipped by the Light of the Moon to big business 4.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Murray and Murphy to a fair house 3. Boston Ideal Concert co. 4; light house and fine entertainment.

**NORTH ATTLEBORO.**—WAMSUTTA OPERA HOUSE (H. B. Davenport, manager): Little Lord Fauntleroy matinee and evening to good business 2.

**NEWBURYPORT.**—CITY HALL (Geo. H. Stevens, agent): Ben Hur was presented by amateurs March 29 to a good house. A. M. Palmer's Jim the Penman came in on short notice 30 to a very slim house. The co. is a good one and deserved better patronage. R. M. Fields' Sweet Lavender co. to a fair house 3.

**SPRINGFIELD.**—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): Powers' Ivy Leaf to fair business 2. Geo. H. Adams 3, 4 in He, She, Him and Her to medium business.

**WORCESTER.**—THEATRE (Mrs. Wilkinson, manager): He, She, Him and Her, Power's Fairy Well and The Private Secretary were the week's attractions; fair business. —THE MUSÉE (Geo. H. Batcheller, manager): The Aborn Opera co. gave La Muscotte to crowded houses all week. Next week Boccaccio will be given with a strong cast. —MECHANIC'S HALL: Staver's Uncle Tom's Cabin comb. and a concert by the Boston Symphony Orchestra drew good houses.

**SOUTH FRAMINGHAM.**—ELMWOOD OPERA HOUSE (N. P. Coburn, lessee and manager): Zig-Zag to a light house 1; very bad weather. Palmer's Jim the Penman to a good house 4. Two Old Cronies to a fair house 5.

**TAUNTON.**—MUSIC HALL (A. B. White, proprietor): Haverly-Cleveland Minstrels to fair house 1; stormy night; performance of the Japanese troupe was wonderful. Wills and Henshaw in Two Old Cronies played a medium house 3. Emma Jack 4 to a large audience; everybody delighted. Daniel Boone 5; small house; least said of performance the better.

## MICHIGAN.

**DETROIT.**—DETROIT OPERA HOUSE (C. J. Whitney, manager): The Two Sisters was presented last week to good business. This week the Booth-Barrett co. was to appear for four nights, but owing to the recent illness of Mr. Booth, Mr. Barrett and the co. will fill out the dates. Mr. Booth's illness is greatly regretted as he has not been seen here for some time, and an enormous business would have been done. —MINER'S GRAND THEATRE (H. C. Miner, manager): Gilmore's Twelve temptations was the attraction last week. —WHITNEY'S GRAND OPERA HOUSE (C. E. Blanchett, manager): Ranch King and Libby Prison were presented to the usual good houses last week. This week Mrs. McKee Rankin in the Golden Giant Mine.

**EAST SAGINAW.**—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): C. H. Gardner in Dot 1 and 2 to large and highly entertained house. Dockstad's Minstrels 4 to a crowded house. Performance was excellent in every respect.

**LANSING.**—OPERA HOUSE (M. J. Buck, manager): My Geraldine came March 30 on short notice and failed to succeed. Zera Seeman the magician and ventriloquist began a week's engagement April 1 to a packed house. Numerous presents are being given away each night.

**JACKSON.**—HIBBARD OPERA HOUSE (D. H. Redmond, manager): Baldwin Comedy co. closed a successful week's engagement March 30. Charles A. Gardner in Fatherland, second week, would have been a success. Dockstad's Minstrels to a large and well pleased house 20.

**OWosso.**—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): Ranch King March 28 to a meagre house.

**BAY CITY.**—GRAND OPERA HOUSE (Clay, Buckley and Powers, managers): Dockstad's Minstrels to excellent business 3.

**PORT HURON.**—CITY OPERA HOUSE (L. A. Sherman, manager): Ranch King to a good house March 30. Doré Davidson and Ramie Austen in Dr. Jekyll and Mr. Hyde to a fair house 3. —ITEM: Doré Davidson lost his season's business last week. In about four weeks he will produce a new play entitled Guilty Without Crime.

**ANN ARBOR.**—GRAND OPERA HOUSE (A. J. Sawyer, manager): Around the World in Eighty Days to good business 29. The audience was seemingly very much displeased. Dockstad's Minstrels gave a first-class entertainment 1. Hearts of Oak played a fair house 3.

**YPSILANTI.**—OPERA HOUSE (S. Draper, manager): Hearts of Oak 2, and Monte Cristo 3; each to fair business.

**BATTLE CREEK.**—HAMLIN'S OPERA HOUSE (T. G. Merriman, manager): Charles A. Gardner, April 2, to a large and highly pleased audience. This was his second appearance here this season.

**GRAND RAPIDS.**—POWERS OPERA HOUSE (C. H. Garwood, manager): Charles A. Gardner in Fatherland played a fair-sized audience. —REDMOND'S (C. H. Garwood, manager): Mrs. McKee Rankin in The Golden Giant Mine drew well last week.

**KALAMAZOO.**—ACADEMY OF MUSIC (L. G. Merriman, manager): Chas. Gardner played a return engagement to a fair house 3.

## MINNESOTA.

**ST. PAUL.**—NEWMARKET THEATRE (L. N. Scott, lessee and manager): Cora Tanner in Fascination March 28-30 drew large and appreciative audiences. —Gus J. Hoey in the Swedish-American play, Ole Oleson, drew a good house 3. A Hole in the Ground 1-3 drew fair houses. —PEOPLE'S THEATRE (L. W. Walker, manager): The stock co. presented everybody's Friend to a large audience 1. —OLYMPIC THEATRE (W. J. Wells, manager): Good business continues.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): A. M. Palmer's Jim the Penman co. to a fair house 1.

**MAKOTOKO.**—MAKOTOKO OPERA HOUSE (C. H. Griebel, Jr., manager): Gus J. Hoey in Ole Oleson played to a fair-sized audience 2. Co. did not give satisfaction.

**MINNEAPOLIS.**—GRAND OPERA HOUSE (J. F. Conklin, manager): Cora Tanner in Fascination to good business March 28-30. A. M. Palmer's Jim the Penman co. (Western) balance of the week, fair business. May Brooklyn made a great hit. —HEXAPIN AVENUE THEATRE (Carl L. Waller, manager): Washington Irving. —PEOPLE'S THEATRE (J. T. Anderson, manager): Wagon of Sin to very good business week of 29. Leslie Gossin, J. E. Nelson,

Sibyl Johnston, Rita Sanbury and Mary Clifford were especially strong in their respective parts. —PENCE OPERA HOUSE (Frederick Beck, manager): Our Railroad Boys week of 29. Lois Clark, new leading lady, made a good impression. —ITEM: Chas. N. Hunt has relinquished the management of the Hennepin Avenue.

## MISSOURI.

**ST. JOSEPH.**—TOOTLE'S OPERA HOUSE (R. S. Douglas, manager): Still Alarm March 29 repeated its former success to crowded house. —GRAND OPERA HOUSE (L. R. Cline, manager): The Clair-Putec co. week of 29 to crowded houses.

**COLUMBIA.**—HADDEN OPERA HOUSE (J. E. Crossbaugh, manager): The Kate Bensberg Opera co. played to a fair-sized audience 2, and gave a very creditable entertainment in the opera L'Ecclési.

**LOUISIANA.**—BURNETT OPERA HOUSE (O. C. Bryson, manager): Evans and Hoey's Parlor Match co. delighted a large audience March 29.

**HANNIBAL.**—PARK OPERA HOUSE (Watson and Price, managers): Siberia, with Forrest Robinson, Charles B. Waite, Eleanor Moretti and Blanche Walsh in the cast, delighted a big house March 29. Passion's Slave to a good house 2.

**KANSAS CITY.**—COATES' (M. H. Hudson, manager): Fanny Davenport in La Tosca first half of last week to large audiences. GILLES (Hudson and Thomas, managers): Kate Castleton in A Paper Doll (Linda, manager): The Scarba co. in A Branch of Keys held the boards last week to crowded houses.

**MARSHALL.**—MARSHALL OPERA HOUSE (Wells and Bryant, managers): J. C. Stewart's Two Johns Comedy co. to a large and enthusiastic audience 2.

## MISSISSIPPI.

**VICKSBURG.**—OPERA HOUSE (Piazza and Co., managers): Hilmyer's Gift Carnival to fair business last week.

## NEBRASKA.

**OMAHA.**—OPERA HOUSE (Thos. F. Boyd, manager): A Hole in the Ground drew good houses last half of week ending March 30. —GRAND OPERA HOUSE (Crawford and McReynolds, managers): Bill Nye amazed a fair house 1.

**LINCOLN.**—FUSKE'S OPERA HOUSE (Crawford and McReynolds, managers): The Elks appeared in their first annual benefit and gave a minstrel performance March 29, in which all the minstrel celebrities of the age appeared on the programme. They cleared in the neighborhood of \$200. Bill Nye had a good house April 2. —PEOPLE'S THEATRE (R. S. Browne, manager): The Chicago Comedy co. began its second week's engagement 2, with Phemia or Riven from the Asches, which looks suspiciously like an infringement upon Milton Nobles' rights.

**FREMONT.**—LOVE'S OPERA HOUSE (Robert McReynolds, manager): Due: Lotta 2.

## NEVADA.

**VIRGINIA CITY.**—PIPER'S OPERA HOUSE (John Piper, manager): Mme. Janaschek in Meg Merrilies and Macbeth March 27, 28 to light business.

**CARSON CITY.**—CARSON OPERA HOUSE (George W. Richard, manager): Mme. Janaschek gave her rendition of Meg Merrilies to a large and well-pleased audience March 26.

## NEW HAMPSHIRE.

**CONCORD.**—WHITE'S OPERA HOUSE (R. C.







## DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Saturday.

## DRAMATIC COMPANIES.

**A. M. PALMER'S JIM THE PENMAN** (Western) Co.: Pittsburgh April 6-week; Washington, D. C., 15-week; Baltimore, Md., 22-week.  
**AN IRON CURED CO.**: N. Y. City April 10-20.  
**A BUNCH OF KEYS CO.**: Omaha, Neb., April 10, San Francisco 15-20 weeks.  
**A LEGAL WRECK CO.**: Harlem, N. Y., April 8-week; New York 15-week; Newark, N. J., 22-week.  
**ADAMS CO.**: Bridgeport, Ct., April 10, Waterbury 12, Hartford 12, Norwich 12.  
**A MIDNIGHT BELL CO.**: N. Y. City March 5-indefinite.  
**ANNE FISLEY**: St. Louis April 8-week; Cincinnati, 15-week.  
**A NIGHT OFF CO.**: Ancon, Mont., April 10, Butte City 12-15, Helena 12-15, Bozeman 12, Livingston 12, Miles City 12, Bismarck, Dak., 22, Jamestown 22, Fargo 22, Bismarck 22, Brainerd 22.  
**AROUND THE WORLD IN EIGHTY DAYS CO.**: Canton, O., April 10, Warren 12, New Castle, Pa., 22, Steubenville, O., 12, Wheeling, W. V., 12, Brownsville, Pa., 12, Cumberland, Md., 12.  
**ADA GRAY**: Washington, D. C., April 8-week; Pittsburgh, Pa., 15-week.  
**A POSTAGE STAMP CO.**: Winona, Minn., April 10, Stillwater, Minn., 12, Chippewa Falls, Wis., 12, Wausau 12, Appleton 12, Oshkosh 12.  
**A COLD DAY (Fisher's) Co.**: St. Louis April 8-week; Kansas City, Mo., 15-week.  
**A HOLE IN THE GROUND CO.**: Milwaukee April 8-10, Indianapolis 12-14.  
**A PARLOU MATCH CO.**: Detroit, Mich., April 10, Toledo, O., 12, Erie, Pa., 12.  
**ADAMS-COOK CO.**: Rondout, N. Y., April 8-week; Cohoes 12-15, Pittsfield, Mass., 22, 27.  
**ADAMS-MORE CO.**: Toledo, O., April 8-week; Grand Rapids, Mich., 15-week; Detroit 22-week.  
**BARLOW'S METROPOLITANS**: Maitland, Mo., April 10, Burlington Junction 12-13, Albany 22-week.  
**BARRETT-GLEASON CO.**: Helena, Mont., April 8-week; Marysville, 12, Port Shaw 12, Great Falls 10, Port Benton 12, Assebo 22, 24, Butte, Mont., 22-27, Salt Lake, Utah, 22-week.  
**BEACON LIGHT CO.**: Brooklyn, N. Y., April 8-week.  
**BALDWIN COMEDY CO.**: Cairo, Ill., April 8-week; Evansville 15-week.  
**BETH SOMERVILLE**: Galesburg, Ill., April 8-week.  
**BOOTH-BARNETT CO.**: Detroit, Mich., April 10-13, Cleveland, O., 15-17, Columbus 18, Indianapolis, Ind., 12, 20, Burlington, Ia., 22, Des Moines 22, Sioux City 22, Omaha, Neb., 22, 27, Denver, Col., 22.  
**BLACK FLAG CO.**: Baltimore, Md., April 8-week.  
**BLACK CROOK CO.**: Brooklyn N. Y., April 8-week.  
**CRESTON CLARKE CO.**: Washington, D. C., April 22-week.  
**CAVALIER CO.**: Montreal, Can., April 8-week; New York City 15-week.  
**CENTRAL SLIPPER CO.**: Washington, D. C., April 8-week.  
**CORA TANNER**: Kansas City, Mo., April 8-week; Topeka, Kas., 15, 17, St. Louis, Mo., 22-week.  
**CHAS. T. ELLIS CO.**: Buffalo, N. Y., April 8-week.  
**CLAIRE SCOTT CO.**: East Liverpool, O., April 8-week; Titusville, Pa., 15-week.  
**CORNER GROCERY CO.**: Cannon City, Col., April 10, Leadville 12, 13, Salida 12, Gunnison 15, Montrose 15, Durango 12, Provo 12, Salt Lake City 20, Ogden 22, Park City 22, Evanston 22, Rollins 22, Laramie City, Wash., 22, Cheyenne 22, North Platte, Neb., 22, Kearney 22.  
**CHARLES A. GARDNER**: Chicago, Ill., April 8-week; Joliet 12, Streator 12, Elgin 12, Rockford 12, Beloit, Wis., 12, Madison 22, Milwaukee 22-week.  
**DAN'L SULLY**: Cleveland, O., April 10, Wooster 12, Detroit, Mich., 15-week; Chicago 22-week.  
**DAN'L BOOTH**: Waltham, Mass., April 10, Clinton 12, Pithburgh 12, Lowell 12, South Framingham 12, Milford 12, Natick 12, Abington 12, Plymouth 12, Brockton 20, Nashua 22, Manchester 22, Laconia 22, Lynn 22, Salem 22, Haverhill 22.  
**DON DAVIDSON**: Brooklyn, N. Y., April 8-week.  
**DESMAS THOMPSON**: N. Y. City Aug. 20-indefinite.  
**R. H. SOTHEK**: Newark, N. J., April 8-week.  
**EMMA FRANK'S DOT CO.**: N. Y. City April 8-week; Hoboken, N. J., 15-week; Brooklyn, N. Y., 22-week.  
**EDWIN STUART CO.**: Janesville, Wis., April 8-week.  
**ETHEL TUCKER CO.**: Mahanoy City, Pa., April 10.  
**EDITH CROLIUS CO.**: Bradford, Pa., April 8-10.  
**EDWICE GOODRICH**: Atchison, Kas., April 8-week; Leavenworth 15-20 weeks.  
**PAT MEN'S CLUB CO.**: Lima, O., April 10, Dayton 12, Port Wayne, Ind., 12, Toledo, O., 12, Logansport, Ind., 12, Marion, Ind., 12, Richmond, Ind., 12, Dayton, O., 10, Springfield 20, Cincinnati 22-week.  
**PANTANA CO.**: Fort Wayne, Ind., April 10, Detroit 12-13, New Haven, Ct., 15-week.  
**FRANK I. FRAYNE CO.**: Rochester, N. Y., April 8-week; Albany 15-week; N. Y. City 22-week.  
**FRANK MAYO CO.**: Sandusky, O., April 10, 11, Youngstown 12.  
**FLOY CROWELL**: Newark, O., April 8-week; Columbus 15-week; Mt. Vernon 22-24, Coshocton 22-24, New Philadelphia 27.  
**FATE CO.**: N. Y. City April 8-week; Brooklyn, E. D., 15-week; Washington, D. C., 22-week.  
**FREDERICK LORANGER**: Kalamazoo, Mich., April 12-13.  
**FRANK DANIELS**: Baltimore, Md., April 8-week; Philadelphia 15-week.  
**FLORENCE HAMILTON**: Bloomington, Ill., April 8-week.  
**FLORENCE COMEDY CO.**: Philadelphia April 22-week.  
**FANNY DAVENPORT**: Topeka, Kas., April 10.  
**GUS WILLIAMS CO.**: Marion, Ill., April 10, Anderson 12, Richmond 12, Dayton, O., 12, Warren 12, Meadville, Pa., 12, Buffalo, N. Y., 12-20.  
**GEORGE OBER**: Charlotte, Mich., April 12, Owosso 12, St. Louis 12, Greensboro 12, Manistee 20.  
**GRAY-STEPHENS CO.**: Oswego, N. Y., April 8-10, Lockport 12-13.  
**GILBERT HUNTLEY CO.**: Fort Worth, Tex., April 8-week.  
**GRANHAM EARLE**: Winchester, Ind., April 8-week; Greenfield 15-week; Franklin 22-week.  
**GOLDEN COMEDY CO.**: Noblesville, Ind., April 8-week; Anderson 12-week; Lafayette 22-week.  
**HEARTS OF OAK CO.**: Manistee, Mich., April 10, Muskegon 12, Lansing 12, Battle Creek 12, Kalamazoo 12.  
**HELEN BARRY**: N. Y. City March 27-indefinite.  
**HE, SHE, HIM, HER CO.**: Hartford, Ct., April 8-10, Meriden 12, Bridgeport 12-week.  
**HELD BY THE ENEMY (Western) Co.**: Jersey City April 8-week; Philadelphia 15-week; Brooklyn, E. D., 22-week.  
**HATTIE BERNARD-CHASE**: York, Pa., April 10, Huntington 12, Tyne 12.  
**HAZEL KIRKE CO.**: Bridgeport, Ct., April 10, Hartford 12-13.  
**IVY LEAF CO.**: Allentown, Pa., April 10, Wilkesbarre 12, Scranton 12, Lockhaven 12, Chicago 22-week.  
**J. B. POLK**: Newark, N. J., April 8-week; Yonkers, N. Y., 12, Newburg 12, Binghamton 12, Bradford, Pa., 22, Kalamazoo 22, Bay City 22, Port Huron 22.  
**J. J. DOWLING**: Pittsburgh April 8-week; Rochester 15-week; Troy 22-week.  
**J. K. EMMET**: Kansas City, Neb., April 8-week.  
**JAMES WAINWRIGHT CO.**: Wilmington, Del., 10, Lancaster 12, Wilkesbarre 12, Scranton 12, Baltimore 15-week.  
**JAESSE H. WALLACE**: Chicago, Ill., April 8-10, two weeks.  
**JOSEPH MURPHY**: Jersey City April 22-week.  
**JOHN DILLON**: Dodgeville, Wis., 4, Mineral Point 4, Darlington, Wis., April 10.  
**JARREAU COMEDY CO.**: Davenport, Ia., April 10, Dubuque 12, Burlington, Ill., 12, Decatur 12, Cincinnati 15-week.  
**JULIA MARLOWE CO.**: Buffalo, N. Y., April 8-week.  
**JOLLY VOYAGERS CO.**: Clinton, Ill., April 15, Champaign 10, Puxton 12, Gilman 12, Watseka 12, Joliet 20, Morris 22, Ottawa 22-27.  
**J. S. MURPHY CO.**: Marinette, Wis., April 10, Green Bay 12, Englewood, Ill., 12, Peru, Ind., 12, Marion 12, Kokomo 12, Frankfort 12, La Fayette 20-24, Indianapolis 22.  
**JERRY CALE CO.**: Baltimore, Md., April 8-week.  
**JAY HUNT CO.**: Holyoke, Mass., April 22-week.  
**JOHN WILD CO.**: Florence, S. C., April 10, Charlottesville, N. C., 12, Greensboro 12, Danville, Va., 12, Richmond 12-17, Alexandria 12, Wilmington, Del., 12-20, Trenton, N. J., 22.  
**J. W. CARRER CO.**: Fulton, N. Y., April 8-week; Auburn 15-week; Geneva 22-week.

**KITTIE RHODES CO.**: Johnstown, Pa., April 8-week.  
**KINDERGARTEN (Williams) Co.**: Louisville, Ky., April 8-week; St. Louis, Mo., 15-week; Chicago, Ill., 22-week.  
**LILLIAN KENNEDY CO.**: Waverly, N. Y., April 10.  
**LOTTA CO.**: Lincoln, Neb., April 10, Omaha 12-13, Chicago 15-week.  
**LIGHTS OF LONDON CO.**: Providence, R. I., April 8-week; New York City 22-week.  
**LITTLE LORD FAUNTLEROY CO.**: Exeter, N. H., April 10, Concord 12, Lacombe 12, Amesbury, Mass., 12, Brunswick, Me., 12, Rockland 12, Portland 12, Bangor 12, Newburyport, Mass., 22, Nashua, N. H., 22, Keene 22, Rutland, Vt., 22, Burlington 22, Barre 22.  
**LOUISE ARNOT CO.**: Canastota, N. Y., 12.  
**LOST IN LONDON CO.**: Poughkeepsie, N. Y., April 10, Kingston 12, Catskill 12, Cohoes 12.  
**LITTLE LORD FAUNTLEROY (FRENCH'S) Co.**: San Francisco, Cal., April 10-13 weeks.  
**LYDIA THOMPSON**: Baltimore, Md., April 8-week.  
**LYCEUM THEATRE WIFE CO.**: N. Y. City April 8-week.  
**LE VOYAGE EN SUISSE CO.**: Philadelphia April 8-week; Pittsburgh 22-week.  
**LITTLE NUGGET CO.**: Ottumwa, Ia., April 12, Keokuk 12.  
**MAUDIE ATKINSON**: Charleston, S. C., April 10-13, Columbia 15-week; Augusta, Ga., 22-week.  
**MAGGIE MITCHELL**: Providence, R. I., April 8-week; Brockton, Mass., 22, New Bedford 22, Fall River 22, Milford 22, Hartford, Ct., 22-27, New Britain 22, Waterbury 22.  
**MITCHELL ROBYNS CO.**: Monroe, Wis., April 8-week; Beloit 15-week; Janesville 22-week.  
**MARGARET MATHER**: Bangor, Me., April 10, Waterville 12, Augusta 12, Gardiner 12.  
**MILTON NOBLE CO.**: Memphis, Tenn., April 8-week; Cairo, Ill., 12, Paducah 12, Hopkinsville 12, Henderson 12, Owensboro 12, Louisville 22-week.  
**MARTIN HAYDEN CO.**: Philadelphia April 8-week.  
**MINNIE MADDERN CO.**: Pittsburgh April 8-week.  
**MME. RHEA**: Washington, D. C., April 8-week.  
**MURRAY AND MURPHY**: Lowell, Mass., April 10, Nashua, N. H., 12, Lawrence 12, Haverhill, Mass., 12.  
**MONTE CRISTO (Horace Lewis) Co.**: La Porte, Ind., April 10, Michigan City 12.  
**MONTE CRISTO (Alden Benedict) Co.**: Lancaster, Pa., April 8-10, Reading 12-13, Hanover 12, Tamaqua 12, Hazleton 12, Freeland 12, Easton 20.  
**MONTE CRISTO (James O'Neill) Co.**: Cincinnati, O., April 8-week.  
**MY GENERALING CO.**: Ottawa, Ill., April 8-week.  
**MICHAEL STROGGER CO.**: Cincinnati April 8-week.  
**MRS. LANGTRY**: Brooklyn, N. Y., April 8-week.  
**MY PARTNER CO.**: Chicago April 12-two weeks; Detroit, Mich., 15-week.  
**MME. NEUVILLE**: Albany 12.  
**MYRA GOODWIN**: Waco, Tex., April 8-week.  
**MRS. POTTER**: N. Y. City April 8-week.  
**N. C. GOODWIN**: N. Y. City March 4-indefinite.  
**NADIRAT GAS CO.**: N. Y. City April 8-two weeks; Philadelphia 22-week.  
**NELLIE WALTERS CO.**: Americus, Ga., April 10, Eufala, Ala., 12, Columbus 12, 13, Montgomery 12, Selma 12, Meriden, Miss., 12, Jackson 20, Vicksburg 22, Greenville 22, 25.  
**NEW YORK THEATRE (Hunt) Co.**: Charleston, W. Va., April 8-week; Huntington 15-week.  
**ONE OF THE BRAVEST CO.**: Kansas City, Mo., April 8-week.  
**OLIVER BYRON**: Columbus, O., April 8-week; Cleveland, Ind., 12, Philadelphia, Pa., 22-week.  
**ONLY A FARMER'S DAUGHTER CO.**: Beaver Falls, Pa., April 10, Butler 12, Rochester 12, Youngstown, O., 12, Bradford, Pa., 12, Smithport 12, Kane 12, Renova 20.  
**ONE OF THE FINEST CO.**: Philadelphia April 8-week; Brooklyn, N. Y., 15-week.  
**PASSION'S SLAVE CO.**: Muscatine, Ia., April 10, Rock Island, Ill., 12, Clinton, Ia., 12, Rockford, Ill., 12, Chicago 15-week; Milwaukee 22-week.  
**PICK'S BAD BOY (Atkinson) Co.**: Hoboken, N. J., April 10.  
**PAUL KALVAR CO.**: Kansas City, Mo., April 8-week; St. Louis 15-week; Cincinnati 22-week.  
**PRESCOTT-MCLEAN CO.**: Allentown, Pa., April 8, Wilkesbarre 9, Scranton 10, Syracuse, N. Y., 12-13, Rochester 15-17.  
**PAT ROONEY**: Seneca Falls, N. Y., 12, Oneida 12, Auburn 12.  
**P. F. BAKER**: Tiffin, O., April 10, Bellefontaine 12, Richmond, Ind., 12, Cincinnati April 8-week.  
**QUEEN'S EVIDENCE CO.**: Boston April 8-week.  
**REUBEN GLUE CO.**: N. Y. City April 8-week.  
**RANCH 10 CO.**: Paterson, N. J., April 10, 12, Elizabeth 12, Philadelphia 15-week; Brooklyn, E. D., 22-week.  
**RUBY LAFAYETTE CO.**: Elkhart, Ind., April 10, Hawarden, Ia., 12-13.  
**ROSEDALE CO.**: Utica, N. Y., April 10, Syracuse 12-13, Troy 15-week.  
**ROBERT ELSMERE CO.**: Boston, Mass., April 8-two weeks.  
**RED ROULE CO.**: Philadelphia, Pa., April 10-indefinite.  
**RENTFROW'S PATHFINDERS**: Joliet, Ill., April 8-week; Chicago 15-week.  
**ROLAND REED CO.**: Minneapolis, Minn., April 8-10, St. Paul 12-13, Mankato 12, Des Moines 12, 15, Sioux City 12, Omaha 12, Paducah, Ky., 22, 27, Nashville, Tenn., 22, Chattanooga 22.  
**ROYCE-LANSING CO.**: Chico, Cal., April 10, Red Bluff 11, Redding 12, Sessions 12.  
**ROSE COUGHLIN CO.**: N. Y. City April 8-week.  
**ROBERT DOWNING**: Cincinnati, O., April 8-week.  
**ROUSON-CRANE CO.**: Chicago, April 8-week; N. Y. City 15-week.  
**ROSINA VOKES**: Chicago April 12-two weeks.  
**RICHARD MANFIELD**: London, Eng.-indefinite.  
**SKIPPED BY THE LIGHT OF THE MOON CO.**: Gardnet, Mass., April 10, Keene, N. H., 12, Bellows Falls, Vt., 12, Rutland 12, Burlington 12, St. Albans 12, Ogdensburg, N. Y., 12, Gouverneur 12, Watertown 12, Oswego 20, Fulton, N. Y., 22, Lion 22, Little Falls 22, Saratoga 22, Glens Falls 22, Hudson 22.  
**SOAP BUDDIE CO.**: Cincinnati April 8-week.  
**SAWTELLE COMEDY CO.**: Wellsboro, N. Y., April 8-week; Athens, Pa., 15-week.  
**SHE (WALKER-BRADY) Co.**: Meadville, Pa., April 10, Franklin 12, Oil City 12, Titusville 12, Warren 12, Jamestown, N. Y., 12, Erie, Pa., 12, Bradford 12, Hornellsville 12, Elmira 20.  
**STREETS OF NEW YORK CO.**: Worcester, Mass., April 10, Philadelphia 15-week.  
**SALSBURY TROUBADOURS**: Cincinnati, O., April 8-week.  
**STILL ALARM CO.**: Chicago April 8-week; Detroit 15-week; Buffalo, N. Y., 22-24, Rochester 25-27.  
**ST. PERKINS CO.**: Philadelphia April 8-week; Salem, N. J., 12, Bridgeport 12, Millville 12, Mt. Holly 12, Burlington 12, Trenton 20.  
**STANDARD THEATRE (Ramage and Freeman) Co.**: Philadelphia April 8-week.  
**SHADOWS OF A GREAT CITY CO.**: Chicago April 8-two weeks.  
**SHERMA CO.**: Milwaukee April 10-12, Chicago 22-week.  
**TWO SISTERS CO.**: Lafayette, Ind., April 10, 12, Terre Haute 12, 13, St. Louis, Mo., 15-week.  
**THE STOWAWAY CO.**: Brooklyn, E. D., April 8-week.  
**TESSIE DEAGLE**: Corning, N. Y., April 8-week.  
**TWO JOHNS CO.**: St. Louis April 8-week; Louisville, Ky., April 15-week.  
**THE TWILIGHT TEMPTATIONS CO.**: Milwaukee, Wis., April 8-week; Chicago 15-week.  
**TWO OLD CRONES CO.**: Dover, N. H., April 10, Portsmouth 12, Exeter 12, Waltham, Mass., 12, Taunton 12, Woonsocket, R. I., 12, South Framingham Mass., 12, Springfield 12, Holyoke 12, Northampton 20.  
**THE PAYMASTER CO.**: Brooklyn, E. D., April 8-week.  
**TRUE IRISH HEARTS CO.**: Philadelphia, Pa., April 8-week; Washington 15-week.  
**THOMAS W. KEENE**: Cohoes, N. Y., April 10, Hoosic Falls 12, North Adams 10, Keene, N. H., 12, Rutland, Vt., 12, Burlington 12, Ottawa, Can., 12, 15, Kingston 12, Belleville 20.  
**THE RULING PASSION CO.**: Milwaukee April 8-week.  
**UNDER THE LASH CO.**: Brooklyn, E. D., April 8-week; N. Y. City 15-week.  
**ULRIE AKERSTROM**: Lynn, Mass., April 8-10, Boston 15-week, Amesbury 22-24, Newburyport 25-27, Lewiston 20.  
**UNCLE TOM'S CABIN (Stetson's) Co.**: Crawfordsville, Ind., April 10, Logansport 12, Lafayette 12, Danville, Ill., 12, Decatur 12, Jacksonville 12, Quincy 12, Springfield 12.  
**UNCLE TOM'S CABIN (Rusco-Swift) Co.**: Chicago April 8-week.  
**VACATION CO.**: Fairfield, Me., April 10, Bangor 12.

**Belfast 12, Rockland 12, Portland 12, Haverhill, Mass., 12, Boston 22-week.**  
**W. J. SMITH'S COMEDY CO.**: Plymouth, Pa., April 22-week.  
**WE, US & CO.**: Brooklyn, N. Y., April 8-week; Philadelphia, Pa., 15-week.  
**WORLD (J. Z. Little) Co.**: Peoria, Ill., April 10, Princeton 12, Sterling 12, Rock Island 12, Chicago 15-week.  
**WATER QUEEN CO.**: Philadelphia April 8-week.  
**WHITE SLAVE CO.**: Troy, N. Y., April 8-week.  
**ZIG-ZAG CO.**: Haverhill, Mass., April 12, Lowell 12, Lewiston, Me., 12.  
**ZOTO CO.**: Saratoga, N. Y., April 8-10, Cohoes 12, Poughkeepsie 12, Sing Sing 12.  
**ZITKA CO.**: Buffalo, N. Y., April 8-week.

**OPERA AND CONCERT COMPANIES.**  
**AMERICAN OPERA CO.**: Chicago, Ill., April 1-20 weeks.  
**BENSBERG OPERA CO.**: Fredonia, Kas., April 10, Chertysville, 12, Burlington 12.  
**BOSTON IDEALS**: Louisville, Ky., April 8-10, Cincinnati 15-week.  
**BENNETT-MOULTON OPERA CO.**: Springfield, O., April 8-week; Dayton 15-week.  
**BOSTON STARS**: Salina, Kas., April 10, Abilene 12, Manhattan 12, Belleville 12.  
**BOSTONIAN**: Buffalo, N. Y., April 10, Cleveland, O., 12-13.  
**CHICAGO OPERA CO.**: Bluffton, Ind., April 10.  
**COMEDIE OPERA CO.**: Denver, Col., April 10-21.  
**COMINIE OPERA CO.**: Syracuse, N. Y., April 8-10, Utica 12-13, Newark 12.  
**CARLETON OPERA CO.**: Cincinnati, O., April 8-week.  
**DUFF OPERA CO.**: Philadelphia April 12-two weeks.  
**EMMA ABBOTT OPERA CO.**: St. Louis April 8-week.  
**GERMAN OPERA CO.**: Boston April 8-week.  
**JUCH CONCERT CO.**: Buffalo, N. Y., April 10, Rochester 12.  
**JULES GRAU OPERA CO.**: Macon, Ga., April 8-week.  
**KIMBALL OPERA CO.**: Toronto, Can., April 8-week; Buffalo, N. Y., 15-week; Utica 22-week.  
**LONDON GAIETY BURLESQUE CO.**: Chicago April 1-3-three weeks.  
**LEY OPERA CO.**: Omaha, Neb., April 12, 13, Oskaloosa, Ia., 12, 20.  
**MCGIBNEY FAMILY**: Sherburne, N. Y., April 10, Oxford 12, Greene 12, Susquehanna, Pa., 12, Binghamton, N. Y., 12, Honesdale, Pa., 12, Hawley 12, Port Jervis 20, Middletown 22, Ellenville 22, Walton 22, Delhi 22, Rome 22, 20.  
**MACCOLLIN OPERA CO.**: New Orleans, La., April 8-10 weeks.  
**MACCOLLIN'S CO.**: N. Y. City March 12-indefinite.  
**NOSS FAMILY**: Greenville, Pa., April 10, Sanford, O., 12, Leontonia 12, Alliance 12, Cuyahoga Falls 12, Millersburg 12, Mount Vernon 12, Fredericktown 12, Utica 12, Granville 20, Mount Gilbert 22, Crestline 22, Bucyrus 22, 25, Mansfield 22, 27.  
**OVIDE MUSIN CONCERT CO.**: Los Angeles, Cal., April 10, 12, Santa Barbara 12, Oakland 12, Sacramento 12, Virginia City, Neb., 12, Carson City 12, Salt Lake, Utah, 22, Denver, Col., 25, Omaha 27.  
**PEARL OF PEKIN CO.**: Newburgh, N. Y., April 12.  
**SAID PASHA OPERA CO.**: New Haven, Ct., April 8-10, Hartford 12-13, New York 15-week.  
**STETSON OPERA CO.**: Elmira, N. Y., April 10, Ithaca 12, Cortland 12, Auburn 12.  
**SWEDISH LADIES' CONCERT CO.**: Chicago April 8-week.

## MINSTRELS.

**BEACH-BOWERS' MINSTRELS**: Indianapolis, Ind., April 8-week.  
**DOCKSTADER'S MINSTRELS**: Lewisburg, Pa., April 10, Williamsport 12, Lock Haven 12, Altoona 12, Johnstown 12, Somerset 12, Conneautville 12.  
**FIELD'S MINSTRELS**: Lykens, Pa., April 10, Williamsport 12, Harrisburg 12, Altoona 12.  
**GOODYEAR, COOK AND DILLON'S MINSTRELS**: Port Townsend, B. C., April 10.  
**HEWITT'S MINSTRELS**: Orange, La., April 12, Lake Charles 12, Lafayette 12, New Orleans 12.  
**HAVERLY-CLEVELAND MINSTRELS**: Salem, Mass., April 10, Worcester 12, Andover 12, Concord, N. H., 12, Barrington 12, Andover, Me., 12.  
**H. H. H. MINSTRELS**: Worcester, Mass., April 10, Southbridge 12, Walpole 12, Marlboro 12, Clinton 12.  
**JOHNSON AND SLAVIN'S MINSTRELS**: Sterling, Ill., April 10, Moline 12, Cedar Rapids, Ia., 12, Des Moines 12.  
**THATCHER, PHIMROSE AND WEST'S MINSTRELS**: Plainfield, N. J., April 10, Orange 12, Morristown 12, Paterson 12.  
**MCANANE AND YOUNG'S MINSTRELS**: Louisville, Ky., April 8-week.  
**RANZA AND ARNO'S MINSTRELS**: Louisville, Ky., April 8-week.  
**BARRY-FAY CO.**: Chicago April 12-two weeks.

**VARIETY COMPANIES.**  
**BARRETT-GLEASON CO.**: Helena, Mont., April 10, Anaconda 12, Bozeman 12, Livingston 12.  
**DAVEN'S CO.**: New York City April 8-week.  
**GUS HILL'S CO.**: Hartford, Ct., April 8-10, New Haven 12-13, Brooklyn, N. Y., 15-week; Toledo, O., 22-week.  
**HOWARD ATHENEUM CO.**: N. Y. City April 1-3-three weeks.  
**HARRY KERNELL'S CO.**: Pittsburgh, Pa., April 8-week.  
**HARRY WILLIAMS' SPECIALTY CO.**: Chicago April 8-week.  
**LONDON SPECIALTY CO.**: Newark, N. J., April 8-week.  
**LUCIER'S CO.**: Port Henry, N. Y., April 10, Ticonderoga 12, Whitehall 12-13.  
**LILLY CLAY**: Brooklyn, E. D., April 8-week, New York 15-week; New Brunswick, N. J., 22, Wilmington 22, Trenton 22, Poughkeepsie 22, Stamford 22, Danbury 22.  
**NIGHT OWLS CO.**: Newark April 8-week.  
**NELSON'S WORLD CO.**: San Francisco, Cal., April 1-2-two weeks.  
**ROSE HILL CO.**: Cincinnati, O., April 15-week.  
**RENTZ-SANTLEY CO.**: Paterson, N. J., April 8-week; Buffalo, N. Y., 15-week; Cleveland, O., 22-week.  
**REILLY-WOODS CO.**: San Francisco, Cal., April 1-2-two weeks; Los Angeles 15-week.  
**TONY PASTOR'S CO.**: Philadelphia, Pa., April 8-week.

**MISCELLANEOUS.**  
**BRISTOL'S EQUINES**: Hopkinsville, Ky., April 8-10, Paducah 12-13.  
**BARTHOLOMEW'S EQUINES**: Schenectady, N. Y., April 8-week.  
**ELLIS-BELL CO.**: Augusta, Ga., April 8-week.  
**G. PAUL SMITH**: Solomon City April 8-10, Hutchinson 12, Wichita 12-13.  
**HERRMANN**: Boston April 1-2-week; New York April 8-week; Brooklyn 15-week.  
**KELLY**: N. Y. City Jan. 22-indefinite.  
**MASON AND MORGAN'S COMB.**: Sheboygan, Wis., April 8-week.  
**O. W. WREN**: Worcester, Mass., April 10, Milbury 12, Whitinsville 12, Uxbridge 12, East Douglas 12, Oxford 12, Danielsonville, Ct., 12, Jewett City 12, Colchester 12, Portland 20, 21.  
**PROF. NORRIS' CANINES**: Denver, Col., April 8-week.

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BY

## MARY H. FISKE

(EDITED BY HARRISON GREY FISKE)

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The *Courier*, Tuesday, March 19, 1890, says: "Miss Louise Litte made her first appearance at the Shakespeare Theatre last evening before a crowded and enthusiastic audience. An impression has been created that this little lady is simply following in the footsteps of Miss Palmer and Patti Ross; this, however, was a mistake, because she is not a variety actress as those who have preceded her, but she is certainly a most accomplished actress, and presents the varying traits of a most remarkable character with marked effect. Her acting is most pleasing, her performance was exceedingly good, and her reception of the heartiest kind. She has an excellent company of artists specially organized for this production in England, and no fault could possibly be found with the acting last night. The scenery is magnificent, and several of the scenes are charming and perfect pictures, of which the artists and management may well be proud."

The *Daily Post*, Tuesday, March 19, 1890, says: "Miss Louise Litte, who made her first appearance in England at the Shakespeare Theatre last night, met with the warmest and loudest welcome that has yet been accorded. We may be sure that her natural abilities and pleasant mannerisms as an actress will receive every acknowledgment, and that the airy, dainty, piquant method of her acting is very effective."

The *Springfield Chronicle*, March 20, says: "The Shakespeare Theatre was crowded on Monday night, and the reception accorded to Miss Louise Litte was of the most cordial description. Monday night's performance must have afforded Miss Litte personally the most unqualified satisfaction. There could have been but one opinion amongst the vast audience—the lady certainly secured success every time she was on the stage. Miss Litte's performance does not consist of the ordinary song-and-dance business, for the importance of which we have on several occasions had to venerate the United States of America. She

can dance, and very gracefully, too, as evidenced in the first scene, in which her light and airy tripping was applauded to the echo. Miss Litte also performs with unusual skill on the harp, and, having displayed her proficiency in these two accomplishments, an artist might consider herself entitled to rest on her laurels and let the balance of the performance look after itself. Miss Litte is, however, above all, an actress in the widest sense of the word. She can be emotional or understated by turn, and at will an ardent flirt one minute and a tender, loving woman the next. The company Miss Litte has engaged to support her could not possibly be better."

The *Mercury*, Tuesday, March 19, 1890, says: "Miss Louise Litte, who holds the titular part, has a winning manner, a pleasant appearance and an intimate knowledge of her art—all make the amusement with which she will conquer."

*Evening Express*, March 19, 1890, says: "At the Shakespeare Theatre a new American drama and a new American actress were the attractions last evening, and sufficed to draw a large house. Of the lady who appears in the title part all that can be said must be complimentary. Miss Litte is pretty, pleasant and picturesque, and as the wayward daughter of the wilderness, brought up by a rough backwoodsman, who worships her and guards her as the apple of his eye, she is bewitchingly attractive, dances gracefully, plays the harp artistically, has a plentiful command of pathos when necessary, and dances with charming good taste. Miss Litte had been on the stage but a very short time when she found her way into the good graces of the audience, who were hearty in their recognition of the excellence of her performance. She is excellently supported. The five sets in which the action of the piece takes place being equal to anything ever seen on the local stage, the scene of the last act, Bachelor Gulch, with its background of Rocky Mountain scenery, being especially excellent."

*Times*, March 19, 1890, says: "An American drama entitled *Chispa*, which is new to this country, is this week being produced at the Shakespeare Theatre. Miss Louise Litte, who plays *Chispa*, is a highly talented actress, and has a very winning and agreeable appearance, smiling about the stage in a

most graceful manner. The scenery is simply beautiful, and

leaves everything yet attempted."  
The *Stage*, London, March 22, 1890, says: "Of Miss Litte's acting we can only speak in the highest terms. Miss Litte and the author are fortunate in obtaining such valuable aid as is supplied by the company. Miss Litte herself is of the new-fangled type of American melodrama. She is an attractive little lady of strong national characteristics, without doubt a 'smart' comedienne in whose ability much pleasure and interest may be shown. She is quick, lively and dainty, dances with a great degree of grace, plays the harp—in fact, two harps—cleverly, and acts with much spirit and brightness."

The *Review*, March 22—SHAKESPEARE THEATRE, LIVERPOOL—Miss Louise Litte made her first appearance in England at the Shakespeare Theatre on Monday evening last in *Chispa*, and has been drawing good audiences ever since. *Chispa* is a performance somewhat similar to Miss Minnie Palmer's production, and should be a great success in this country. Miss Litte is certainly an accomplished actress."

The *Eva*, London, March 23, 1890: "*Chispa*, a New Romantic Play, in a Prologue and Four Acts, by Clay M. Greene. First produced in England at the Shakespeare Theatre, Liverpool, on Monday, March 18, 1890."

CHARACTERS IN PROLOGUE.  
John Stevens..... Mr. Theo. Ballou  
Frank Fairfax..... Mr. J. Denis Coyne  
John Murray..... Mr. Alfred Russell  
Mary Downey..... Miss Gertrude Handman  
Little Harry..... Master Willie  
Chispa..... Little Grace Leslie  
Sarah Downey..... Miss I. Crawford

CHARACTERS IN DRAMA.  
Chispa..... Miss Louise Litte  
John Stevens..... Mr. Theo. Ballou  
Doctor Jones..... Mr. J. W. Handley  
Indian Jack..... Mr. Harry Elliston

Frank Fairfax..... Mr. J. Denis Coyne  
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Sarah Downey..... Miss I. Crawford  
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The new American piece produced on Monday at the Shakespeare Theatre, Liverpool, as well as the very pretty and piquant young actress, who made her first "bow" in the old country, met with a hearty reception. It is pleasant to recognise in Miss Louise Litte one of the many artists America has sent to the old country to delight everyone by their dainty performances. She is charming in appearance, attractive in deportment and talented in the truest sense. While players on this side the "pond" have been accustomed to expect only chic and variety talents in a general musical way, it is refreshing to find that in Miss Litte are admirably combined dramatic, musical and mimetic abilities of a very high order. *Chispa* is the part of a very rough lot, and, copying their habits, she handles a revolver as deftly as the modern young lady skillfully plays the piano. Vivaciousness and the spirit of mischief are naturally *Chispa*'s chief characteristics. These Miss Litte embodies in the most natural way, but she further displays instrumental and other talents which gave special crispness and attractiveness to the English character. Emotion, too, is more than once required, and here the new and charming American artist displays power which is worthy of very high praise. Miss Louise Litte's reception on Monday had the true ring of a genuine English welcome."

The *Tadler*, March 23, 1890: "At the Shakespeare Theatre Miss Louise Litte, a lady from across the broad Atlantic, is making her first appearance in Great Britain in a romantic play entitled *Chispa*. Miss Litte is a bright, dashing subterfuge, who evidently means to walk into British playgoers' affections right away; and if her versatility of talent, combined with highly dramatic instincts, only 'catch on,' as they deserve, she will certainly not be left behind."

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